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MIDTOWN

A. D. Gruskin, Dir.

405 Madison Ave., New York

December 15, 1950

THE ART DIGEST

Vol. 25, No. 6

December 15, 1950

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THE COVER: In keeping with the season, the print pictured on the cover of this issue is a 15th-century German woodcut of *The Virgin and Child*. The original is owned by the Metropolitan Museum of Art.

LETTERS

From a Country Blacksmith

SIR: How does one go about getting those illustrated catalogues the art galleries put out? I would like to receive them, as I use them for study. I have been painting landscapes for around twenty years but I never copy them. I am a country blacksmith by trade and have a shop here and just paint for a hobby.

CLARENCE KLETT
New Carlisle, O.

Seeks J. Francis Murphy Material

SIR: I am writing a biography and compiling a check list of the paintings of J. Francis Murphy, N.A., 1853-1921. I shall be pleased to hear from any one who knew Mr. Murphy or has examples of his work. My address is: 269 South Main Avenue, Albany 8, N. Y.

EMERSON CROSBY KELLY
Albany, N. Y.

Consulate on the Qui Vive

SIR: From your interesting article "Diplomats' Dilemma: National Art" it would appear as if the Canadian Authorities had not been informed about the Miller Brittain exhibition.

Kindly note that before and during such exhibition we kept in close touch with the Canadian Consulate General in New York and several members of the staff attended the opening.

GEORGE BINET GALLERY
New York, N. Y.

Convincing Evidence

SIR: The enclosed check for a life subscription to THE ART DIGEST is evidence of what I think! Faith.

LAMAR DODD
Athens, Ga.

Credit to Akron

SIR: The most newsworthy event in connection with the life and works of William Sommer (reviewed in ART DIGEST, December 1) did not receive complete mention by Cleveland Museum in that memorial exhibition.

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Letters, Cont'd.

In 1945 we found William Sommer neglected, destitute, and at the mercy of mulcters. After conversations with many people, the judge of the probate court of the county assumed control of the man, and appointed us (the trustees of Akron Art Institute) custodians of his work.

We were requested to do this by the judge, Clarence May (now deceased), and to my knowledge this was the first time in American history that an art museum became legal custodian of a living artist's work. It is really significant that our trustees were extremely interested in this—that even with a very tight budget, they were delighted to do all they could to help the man. We bought two large oils for the permanent collection immediately; we sold something like \$2,500 of his work through exhibitions, at no profit whatever to anyone at the Akron Art Institute. All these funds then went to the probate court for expenditures to support the fine old man. We were happy that through our efforts his life was made easier during his last years and that some measure of recognition came to him through our efforts while he was living.

This is immensely important. It is so easy, and dramatic, and safe, to "discover" an artist after he is dead. Any museum in Ohio had every opportunity to give Sommer his rightful attention during recent years. His art-productive life stopped some years ago but he never had an important show at any American museum except Akron while he was alive.

I do most earnestly believe that art museums can afford to spend time and efforts and funds on the work of living artists. Most of all I am proud that the enlightened board of Akron Art Institute took on that responsibility of guardianship of a living artist in the midst of complex financial and operative problems. . . .

After I left the directorship to come down here, the Akron Art Institute relinquished the guardianship and the material then went back to the heirs, and finally to Cleveland Museum for this present show. This was creditable action: I'm sure that the special interest of Akron Art Institute ceased with the death of the artist—the Trustees' main purpose being to support the artist while he was living.

I am not interested in any correction or addition to the reviews of William Sommer's work. I do believe, however, that that guardianship by museum trustees is a neglected story that needs public knowledge. This should come from Akron Art Institute and not from me.

CHARLES VAL CLEAR

Director, Florida Gulf Coast Art Center
Clearwater, Fla.

Rivera Frescos' Fate

SIR: Perhaps THE ART DIGEST can call attention to the tragic fate of the Rivera frescos here in Cuernavaca. Someone certainly needs to become concerned about the condition of these paintings.

They are on the East balcony of the Palacio of Cortés, exposed to the elements, and to the unkind hands of those who wish to immortalize themselves by defacing works of art. One panel, on the South wall, is almost washed away by rain. Numerous cracks have developed in the plaster, and insects and birds have made a merry mess. . . .

No one seems concerned. Perhaps THE ART DIGEST can call attention to the rapid decay of these frescos, and in this way interest the authorities of the State of Morelos headquartered in this building.)

This matter should be of particular interest to Americans, as the frescos were commissioned by the American Ambassador to Mexico, Dwight Morrow.

RICHARD A. FLORSHEIM
Cuernavaca, Mexico

The Art Digest

THE EDITOR'S VIEW

By Paul Bird

News from the Met

THE METROPOLITAN MUSEUM's policy with regard to contemporary American art has begun to assume inspiring form. The splendid exhibition of American painting of today, assembled by the museum at a cost of about \$55,000, exclusive of the prize money, will be followed next year by a similarly organized exhibition of contemporary sculpture of this country, and, in 1952, by a show of watercolors and prints. While the museum's announcement did not specifically say so, it is assumed that these exhibitions will be held from there on out, triennially.

At the same time, the museum announced that in addition to existing funds available for the purchase of paintings and prints, it has allocated \$100,000 to be used over the next five years for the purchase of contemporary American sculpture. This is a program of real support for our artists.

There remains one other thing many of us would like to see the Metropolitan do for American contemporary art—to maintain a permanent exhibition of all phases of what America is painting from conservatism to radicalism. There is no such exhibition permanently on view in this city. The need for it is obvious: New York is a mecca for visitors from all over the world, many of whom know nothing whatsoever about contemporary American painting, and who would like to know. We queried, when he was here, the curator of the Louvre as to what he thought of contemporary American painting and he could only say that what he saw of the Museum of Modern Art was "a revelation." What contemporary American painting there is at the Museum of Modern Art is certainly not a broad representation of our painting of today, nor is it so intended.

The Metropolitan is the logical place for such a permanent show. We who are familiar with it in New York tend to overlook what a vast educational enterprise the museum has become. In its Bulletin for June, Director Francis Henry Taylor observes that "nowhere, except in the Vatican, is such a wide variety of cultures brought together under a single roof and under one administration. The Metropolitan is even more catholic in its interests and in its contents than the Louvre. . . . In London the burden is divided between the National Gallery, the British Museum and the Victoria and Albert Museum in South Kensington. . . . Here in New York, however, circumstances and testaments have conspired to make the Metropolitan all things to all men."

To preserve this essential encyclopaedic character of the Met is the purpose behind a ten-year program of physical modernization, of which a \$4,500,000 first stage is about to get underway. Obviously, if the museum desires to remain "all things to all men," it certainly cannot ignore the culture of present day America as it is expressed in our current painting. Nor, apparently, has the museum any intention to ignore it.

In a letter received by George Biddle as answer to his query in this matter, the Metropolitan's president, Roland Redmond, indicated that the museum has every intention eventually to provide a permanently hanging exhibition of our contemporary painting. I have Mr. Redmond's permission to quote from his October 23 reply to Mr. Biddle. He said:

"The success of the present show [held during the summer months], has been so marked that I am sure we will have a permanent exhibition of American painting as soon as the building program progresses far enough to give us recon-

structed painting galleries. The first stage of the building program, which is due to start before the end of the year, includes a large area of the present painting galleries, and so we may be hard put to find space for the next couple of years, but after that your wish will certainly come true."

With this assurance by Mr. Redmond, the Met closes the last remaining gap in its policy with regard to contemporary American art. And we may now look forward, as we shall, to the establishment, in about two years, of a representative collection of American painting of today, permanently hanging at all times in the museum.

The Met Juries

IN A LETTER TO THE DIGEST, a reader inquires about the propriety of awarding two of the Metropolitan Museum's current prizes to members of the juries of selection. He says: "Most of the friends of the museum will be surprised and shocked to learn that of the four awards given in this show, half or two of the four have been given to judges."

He points out that Rico Lebrun, winner of the second prize, served on the California Regional Jury and that Yasuo Kuniyoshi, winner of the third prize, served on the New York Regional Jury.

"Generally, it is recognized that those persons serving on juries in any type of competition should, in order that they may be as impartial as is humanly possible, be barred from the competition. There is no reason why their paintings should not be hung—except that to have approximately 35 paintings out of 307 is a rather large percentage. It is, to say the least, ethically questionable, however, to allow a practice such as this to be condoned—especially by the Metropolitan Museum of Art. There will be an end to any pretense that may exist that there is any honor left among artists."

Perhaps our correspondent, and maybe others, have misunderstood the jury set-up for this show. The regional jurors selected, for this exhibition, some 700 paintings, which were then winnowed down to a total of 307 by a national jury, of which, incidentally, neither Lebrun nor Kuniyoshi were members. Then, after the regional and national juries had completed their work, a three-man jury of awards reviewed the resultant show and selected the prize winners, on the condition, naturally, that their own paintings could not be considered. I see nothing but fairness in that arrangement.

Our correspondent suggests some modifications to the Met's system. He asks that regional jurors select entries from other areas than their own. I think American art has now so transcended regionalism that it would make little difference one way or another, except that a person of the same region generally knows when an artist of his region is submitting up-to-par work.

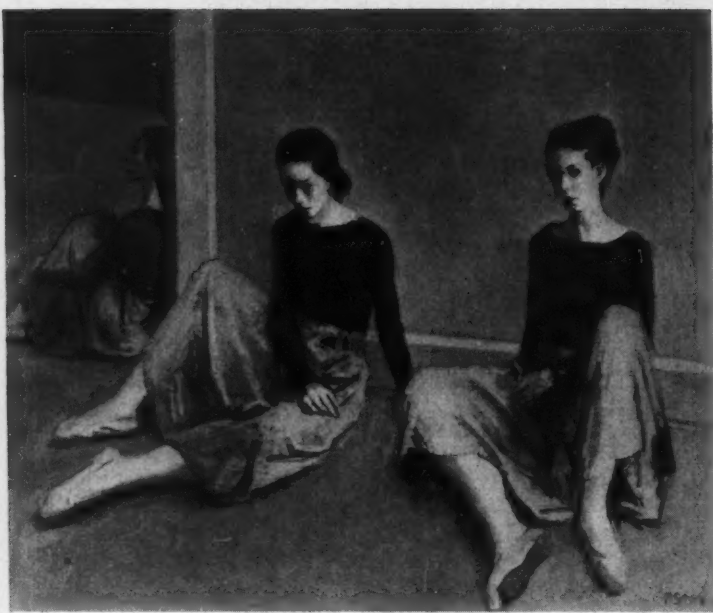
He suggests that all works be numbered, names covered, and identity of paintings be withheld from the juries of selection. But anyone with a little familiarity with American art inevitably recognizes painters' handwriting in their work. Anonymity in painting is a fiction.

Lastly, he asks that selections be made by jurors from abroad who are unfamiliar with American styles, schools, etc. Here again, I disagree. That would impose on the selection of an American exhibition, the taste of another country or of many other countries. Such foreign jurors would naturally tend to favor the work that most conforms to their tastes, which would not be the taste of this nation.

There may be faults in the Metropolitan's jury system, but none of these suggestions seems to pin-point them. The only fault I can possibly find is one which is inherent in every jury—the fault of compromise. But in the case of an exhibition as vast and representative as the Met's, the jury system seems the best solution, despite that drawback.



CORNELIS RUHTENBERG: *Flutist*



MOSES SOYER: *Three Dancers*

EVERETT SPRUCE: *Goat*



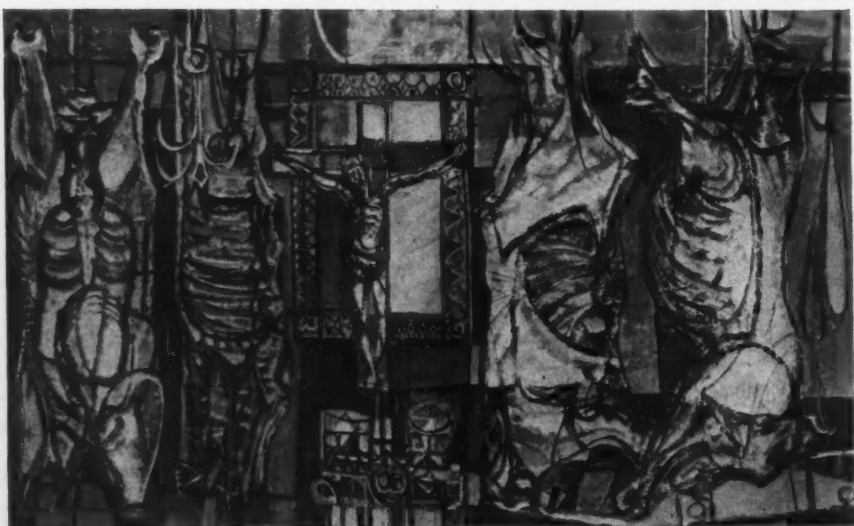
ANDRÉE RUELLAN: *Children's Mardi Gras*



NATSUKO TAKEHITA: *Autumn Landscape*



KURT K. FEUERHERM: *Mexican Meat Market*



THE ART DIGEST

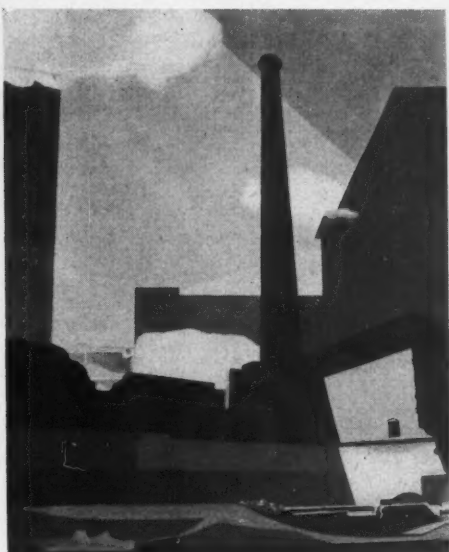
Vol. 25, No. 6

The News Magazine of Art

December 15, 1950



FARNSWORTH: *Young Man From Arkansas*



CHARLES SHEELER: *Mill Town*



JACOB ELSHIN: *Iconostas*

Public and Press Give Warm Welcome to Met's American Choices

By Paul Bird

THE METROPOLITAN Museum's handsome exhibition of "American Painting Today—1950" is receiving a warm reception by the critics and the public at large. The vast exhibition, representing all sections of the country and all phases of painting from extreme conservatism to extreme non-objective painting, proves that vital art is now being created throughout the nation, and that no one style of painting characterizes any one section.

By hanging the four top prize winners in the first room of the exhibition, the Museum has set a key to the show at the start. It is a key of semi-abstractness that is echoed in varying degrees in the remaining galleries.

The first prize, *Basket Bouquet*, by Karl Knaths, is a still-life inspired by a basket of lilacs, firmly designed with tossed areas of lavender to lighten the somber background. What might have resulted in a cloying sweetness of the lilac color is avoided by the inclusion of a deep orange of the table top, which pulls the painting into a rich counterpoint of color.

Rico Lebrun's *Centurion's Horse*, the second prize winner, is a tall narrow painting of a panoplied horse, with some T'ang overtones, and a double-jawed head somewhat in the Picasso manner. The work is tightly assembled with the strong whites of the horse, a yellow and yellow-green saddle, and blue and red on arrows and quiver.

Semi-abstract, also, is the third prize winner, Kuniyoshi's *Fish Kite*, a high-keyed assemblage of forms vaguely suggestive of Independence Day decorations with their intense reds, yellows, light greens and purples, the overall intensity of the color relieved only slightly by the darker background

poster on which is printed "July 4."

Completely different is the fourth prize winner, Joseph Hirsch's *Nine Men*, a painting of realistic forms with rich contrasts of colors and values. Set off against a back wall of light green are men in a variety of attitudes as they wash and dry their faces and hands at the long white washbowl in the foreground. The stark white of the latter, and of the vigorously used towels, provides a rapid movement of form throughout the frieze-like painting.

The Winners

Following are the Metropolitan Museum show winners who will share the \$8,500 prize melon. All of the prize paintings and the two receiving honorable mention were reproduced in the December 1 issue of THE ART DIGEST, pages 7 and 8.

First prize, \$3,500, to Karl Knaths, 59, of Provincetown, Mass., for *Basket Bouquet*.

Second prize, \$2,500, to Rico Lebrun, 50, of Los Angeles, Calif., for *Centurion's Horse*.

Third Prize, \$1,500, to Yasuo Kuniyoshi, 57, of New York City, for *Fish Kite*.

Fourth Prize, \$1,000, to Joseph Hirsch, 40, of New York City, for *Nine Men*.

Honorable Mention to Ethel Magafan, 34, of Woodstock, N. Y., for *Lonesome Valley*.

Honorable Mention to Sara Provan, 33, of New York City, for *Bird, Fish, Fruit*.

Members of the jury deciding the awards were: William M. Milliken, Cleveland; Eugene Speicher, New York; and Franklin C. Watkins, Philadelphia.

While it is easy for a reviewer to disagree with the award jury's exact selection of prizes at this huge exhibition, it is much more difficult to select for oneself another set of prize winners. There are too many good paintings in the show. Each of the four winners appears to this reviewer as a good strong painting, if not a "best," and my only immediate disagreement is in the choice of the two honorable mentions. Of the two, the Ethel Magafan appears to me the better painting, but I feel that there should not have been any designation of honorable mentions in the face of so many high quality paintings.

Looking over my own catalogue notations I find more penciled stars than can be included in this present review. Among the paintings of the more or less realistic kind, I was impressed by a work by Roger Barr of California, a Burchfield, *Dark Ravine*, Carl Gaertner's *Fairport Harbor*, Charles Heaney's *Ancestor*, which, oddly enough, hangs quite well in a room devoted almost completely to non-objective works. Others that seemed particularly well constructed are by Andrée Ruellan, Arthur Polonsky, Albright, Gardner Cox, Sidney Laufman and Edward Hopper, all of which may, in one way or another, be classed among the more realistic pictures.

Artists in the more expressive vein whose work seems outstanding include Tom Richard Canvanagh; Frank Duncan; Lamar Dodd; Remo Farruggio; Jacob Elshin; Henry Mattson, the two Texans, Everett Spruce and Otis Dozier; and Sueo Serisawa, among many others. In the more advanced abstract vein I was impressed by works by Felix Ruvolo, Gorman Powers, Russel Oettel, Evan Phoutrides, Louis Grebenak, Hans Burkhardt, Mark Tobey—these again



CARL GAERTNER: *Fairport Harbor*

among others in a list of some length. Initial comment in the New York daily press was limited to general remarks, with more detailed reviews scheduled for later Sunday pages. The Times editorially handed the Met a bouquet for arranging, at great effort and expense, such a representative show at a time of international foreboding and gloom. It stated that the museum's "gesture at this time, in a confused and heartsick world, is in itself an affirmation of belief in the importance of culture and a further affirmation of democratic principles at a time when faith is sorely needed. Artists will not be alone in recognizing it as such."

Critics' Reactions

The Times art critic, Howard Devree, found that this big show indicates that there is far more of a common denominator in American painting than ten years ago, "which leads this observer to believe that a most promising future is arriving." While it is as yet difficult to define this common denominator, it has "led to a diminishing of the objectively realistic approach, and has also diminished regionalism in the older sense."

"And it has broken down the bars between the various isms and classifications, so that expressionism may be felt both in realism, semi-abstractism and in completely non-objective work. In the present show, for example, it is discernible in the suggestive color-forms of Takehita's *Autumn Landscape*, in the sinister atom age suggestion of Candell's *Magister*, in To-

JOHN WILDE: *Work Reconsidered*



bey's *Written Over the Plains* with its suggestion of great migrations; in the trapped spaces and involved lines of several non-objective canvases; in the brilliantly colorful and nostalgic *Summer Garden* by Rattner; in Farrugio's *Monhegan* landscape. It is the artist reacting emotionally to our age. Abstraction, in some degree, is almost everywhere evident.



SUEO SERISAWA: *Puppet and Child*

"Surely the show indicates that in the midst of seeming confusion we are developing an idiom in the broad sense of the word—an idiom which may be as clearly identifiable in the future as that of Flanders, or Venice, or Spain during the Renaissance is now to us."

The Herald Tribune critic, Emily Genauer, found the selection of prize pictures commendable and noted that standardization occurs in American painting, but within the limits of each school.

"One passes through room after room of pictures, noting a remarkably high level of craftsmanship and a remarkably low one of individuality. In the non-objective rooms, especially, one looks in vain for personalities to make themselves felt through the webs of twisting lines, to force themselves between the gyrating, vertiginous forms. But one senses comparatively little beyond the facade of brilliant color and compelling design. One finds in short, the expression of general sensibility, rather than of personality."

[Continued on page 30]

Lauds Regional U. S.

William Johnstone, head of a London art school and recent visitor to America, notes in the English publication, *Art News and Review*, that "the most encouraging thing about American painting today is, to my mind, the fact that it is regional. New York, unlike London, has failed to swallow up the entire art world."

"In every State there would seem to be a flourishing and lively group of painters content to stay put and find a market within their own district. There is a tremendous local, city and state pride; the encouragement of local genius is considered to be the duty of the Texan oil magnate, and the city council is determined to acquire a finer collection than its neighboring city. . . .

"Paris has sucked France dry and the school of great French painting is over for the time being; London is doing the same. Perhaps America is too large and too diverse a country ever to fall into the same pitfall."

"Recent exhibitions in America show vitality and strength, the derivative images from Europe are growing fainter. There is an atmosphere of confidence and a definite indication of a real American art."

"No Current Masters"

Italy's elderly modernist, Greek-born Giorgio de Chirico, who is generally credited with foreshadowing the surrealist movement, knows of no masters among modern painters, and believes that "in a period like ours of decadent and degenerate art, masters don't come up easily." So he is quoted by the United Press, in a Rome dispatch to the New York Herald Tribune.

Speaking of both European and American painting, De Chirico said, "It is absolutely necessary to change direction. Intellectualism and love of the bizarre must be forgotten—it is already old and banal—and there must be a dedication to the study and research of quality in painting."

"For me the significance of the word 'master' has not yet degenerated. Titian, Tintoretto, Rubens, Rembrandt, Velasquez and others on the same plane were masters. I do not think even the most impertinent of the modernists would pretend that among the moderns there is any painter of the value of those real masters."

Queried about modernist efforts in the field of religious art he said: "I saw a show in Venice of that—work by Chagall, Braque and Matisse and others on religious subjects. That exposition was a true shame. If the ecclesiastical authorities do not intervene in time and such scrawls are put in the churches, the faithful will desert them in masses."

The Public Behaved

The Metropolitan Museum's "World of Silk" exhibition, scheduled to close early in December will remain on view until January 1. An important factor in the decision to extend the show, declared Curator John G. Phillips, was "the public's cooperation in not touching the fabrics." For the first time, the Met is showing more than 400 of its most valuable silks without the protection of glass covering.

Contemporary Americans: West Coast Version

AS NEW YORK views its many juried Metropolitan Museum survey of contemporary American painting, San Francisco is currently examining a version of the same subject on view until January 1 at the California Palace of the Legion of Honor. Nearly 150 paintings have been assembled, most of them invited by Assistant Director Jermaine MacAgy and the remainder selected from local Bay Region entries by a single juror, Frederick S. Bartlett, curator of the Colorado Springs Fine Arts Center.

President Paul Verdier, Director Thomas C. Howe, Jr., and juror Bartlett selected 14 paintings from the show as recommendations for purchase. These works are by Josef Albers, Hyman Bloom, Lyonel Feininger, Xavier Gonzalez, Robert Gwathmey, Hans Hofmann, Karl Knaths, Louis B. Siegfriest, Walter Snelgrove, Everett Spruce, Theodoros Stamos, Rufino Tamayo, William Thon, and Bradley Walker Tomlin.

Included in the exhibition and prominently featured in the catalogue are nearly all of the group of advanced painters who have boycotted the Metropolitan exhibition. A highly sympathetic discussion of their aims and attitudes is the theme of a catalogue essay by Jermaine MacAgy, while Howe writes on romanticism in the show, and Bartlett on the local art.

Discussing the abstract influence in contemporary painting, Mrs. MacAgy finds that painters today are less naively defiant and not so apt to identify themselves with Causes. Nor, she adds, do they tend to identify themselves with content, and, while "one painter may allude, in his apparently non-representational work, to an atmosphere of landscape and another to an urban environment, neither reference limits the total expression to its local precincts. The door to less classified realms is left open." In illustration of this tendency, Mrs. MacAgy singles out from the show the non-objective paintings of Bloom, Hofmann, Baziotas, Stamos, Ruvolo,

Bolotowsky, Fritz Glarner, Gottlieb, Max Ernst, Tomlin, Ad Reinhardt and Richard Pousette-Dart.

Director Howe, in his essay on romanticism, observes that, both pure and adulterated, it has long been a dominant strain in American painting, but that it "is seldom found today in its pure form." As examples of romanticism in the present exhibition, he singles out the exotic Berman, the haunting Stuempfig, the "urbane and witty" Kuniyoshi, Knaths and Avery with their "savor of poetry," the baroque Zerbe, and the seductive note of Carol Blanchard.

Commenting on local Bay Region painting, visitor-juryman Bartlett observes in the catalogue that, generally, San Francisco's own contemporary painting is preponderantly non-literal. "In actual numbers, out of some 300 entries, almost two-thirds of the pictures dealt with the literal object, as such, rather lightheartedly. In many cases the artist has held on to his subject simply as a hint toward objectivity, but just as often he has discarded it entirely. The total result is a juried section with a great deal of imagination, ingenuity and, fairly often, real conviction." There is, he concludes, "no San Francisco School."

The show as a whole pleased both Alfred Frankenstein of the Chronicle and Alexander Fried of the Examiner. Of the advanced group of non-objective paintings, Frankenstein found that the Hans Hofmann keyed the entire movement. He termed that painter's *Joy* "a vertiginously swift improvisation on the grandest possible scale," and, like others in the same section, containing a "sense of speed, virtuosity and high-pitched racy excitement." He confessed to an inability to understand anything in Motherwell and Pousette-Dart. Among the paintings in the show that particularly appealed to him were works by Raphael Gleitsmann, Visser't Hooft, Raphael Soyer, Lundy Siegfriest, Karl Zerbe, Henry McFee, Hobson Pittman,



RAPHAEL SOYER: *Boheme Girl*

Nils Spencer, Raymond Breinin and Robert Gwathmey.

Alexander Freid thought that although the show tends to the modern, anyone can find in it works to his taste. Of the purchase recommendations, he agreed with regard to the Knaths, but disagreed as to the Tomlin and Snelgrove. Of a Hofmann he said the "few bright colors splash out really joyously," but that the picture looks like a sudden bold improvisation, "a skilled artist's parlor trick." As among the best in the show he selected paintings by William Thon, Louis Siegfriest and Kay Sage.

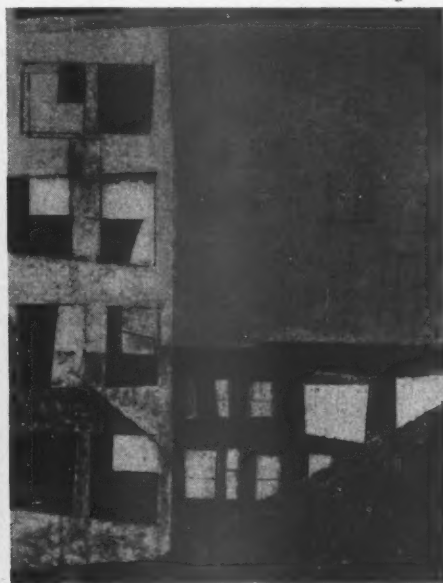
College Art Meeting

The 39th annual meeting of the College Art Association will be held in Washington, D. C., January 29-31, at the Hotel Statler. Meeting jointly with the Association this year will be the Society of Architectural Historians.

WILLEM DEKONING: *Black and White*



LYONEL FEININGER: *Factory Windows in Manhattan*





FRENCH GOTHIC TAPESTRY: *The Last Supper* (detail)

Denver Views the Gothic Age

THE GOTHIC AGE—in architecture, painting, sculpture and other arts—is the subject of a holiday season exhibition, extending to mid-February at the Denver Museum. Using as a nucleus of the exhibition its recently acquired and newly installed Gothic room from the Abbey of Marciac, in southern France, the Museum has borrowed many additional items from the Metropolitan Museum, the Art Institute of Chicago, the De Young Museum, and from New York art galleries as well as collectors.

Considered by some historians as the finest and most complete Gothic wood-paneled room outside of France, Denver's interior from Marciac was begun in the 13th century and completed about 1500. It contains a huge marble fireplace, a great carved oak sideboard or armoire, a door flanked by corner cupboards, a carved bench and chapel furniture. Temporarily installed for the present exhibition, the room eventually will be placed in the museum's proposed new building adjacent to the Schleier Gallery.

With a reminder that nearly every American town has something Gothic dating from the Victorian period—a Romanesque railroad station, an imitation Gothic church, or a steamboat Gothic residence—Otto Karl Bach notes in the museum's current Quarterly that "unfortunately it is from these Victorian applications that the general public has derived most of its current misconceptions of medieval art, architecture and culture.

"Gothic paintings, sculpture and buildings are like integrated bones, muscles and organs of the human body," writes Bach, "each with a distinctive form, different location and function. These unique parts form a unified whole. . . . The effect of feudal living, with its necessity for fortress-like defenses, is evident in much of the architecture of the period, and the inspiration of religious forces dominates the artist, whether he conceives a cathedral or a miniature painting."

Among the paintings included, along with architectural models and medieval crafts, are a pair of panels by the most Gothic painter of Italy's most Gothic town, Siena. These are two panels by the 15th-century Giovanni di Paolo, the one depicting a mystical *St. Ursula* and the other a vigorous, monumental

John the Baptist, both of which represent "the last full expression of the singing color orchestrations, sweeping linear designs and attenuated figures of the great Sienese school." Characterized by Bach as "personifications of the artist's ideals of feminine and masculine," the two panels have separate identity and yet are an inseparable part of a whole and larger ensemble.

The difference in orientation between the Italian Gothic and the northern Gothic is emphasized in the Denver show by the inclusion of two Dirk Bouts panels, painted in a thoroughly objective, matter-of-fact manner—the *Madonna and Child* seeming like a painting of the artist's wife and baby. A *Crucifixion* from Cologne by the Master of the Heisterbach altar, however, has the mysticism of that 15th-century city, indicating that in the northern provinces Gothic art was never a homogeneous style. Illustrating a style of portraiture that appeared in the mid-15th century is a profile head of *Louis XI* by Jean Fouquet. Sculptures included in the Denver display include a *Saint*, rigidly serving as an integral part of an architectural column, from the Church of St. Jacques, Verdun; a free-standing, slightly hip-shot *Madonna* from Laon; and a later stone group of *St. Martin and the Beggar* from the Loire Valley.

To illustrate the setting in which such art was originally installed, the Museum has included a model of famed Chartres Cathedral and of the Chateau de Coucy, with its formidable donjon and castle keep. From the former structure came the Museum's own stained glass rondel, once one of the Stations of the Cross, the *Flagellation of Christ*.

Ecclesiastical Art at Albright

Religious textiles and objects of ecclesiastical art from Coptic, Renaissance and 18th-century periods are on view as a Christmas show at the Albright Gallery, Buffalo, to December 29. The textiles, including priceless copes, coverings for the Sacrament and other objects, are from the collection of Adolph Loewi of New York.

Also on view is a five-century-old casket of carved ivory, depicting the life of Christ; and a 15th-century silver chalice, made to order for King Matthias Corvinus.



GIOVANNI DI PAOLO: *John the Baptist*

GIOVANNI DI PAOLO: *St. Ursula* (detail)



Boston Acquires

THROUGH GIFT or purchase, the Boston Museum of Fine Arts has recently acquired seven paintings ranging in date from a late 15th-century Swabian School *Adoration of the Magi* to a 20th-century example of Irish expressionism.

Painted by a 17th-century Dutch follower of Caravaggio, *The Procuress*, by Dirck van Baburen, is of particular interest among the acquisitions because it appears in the background of two Vermeer paintings. One of these Vermeers, *The Concert*, is owned by the Isabella Stewart Gardner Museum in Boston; the other, *The Lady Seated at the Virginal*, is in London's National Gallery. Considered a lost painting until recently, the *Procuress* was discovered in an English collection.

An early 16th-century Venetian double portrait, *Two Young Men*, is attributed to Cariani and, according to W. G. Constable, the Museum's curator of paintings, dates from about 1520. The painting, another version of which is owned by the Louvre, was given to the Museum by Ralph Lowell.

Evidently part of a great altarpiece, the Swabian School *Adoration*, presented to the Museum by Frederick Starr, was revealed, after cleaning, as "an excellent . . . late mediaeval work."

Two early 17th-century Flemish artists, Jan Fyt and Erasmus Quellinus, collaborated on another of the Museum's acquisitions, the fantastic and extravagant *Still-Life and Architecture*. A portrait by the American artist, Albert Sterner, *Olivia in Riding Habit*, was donated by Lawrence Rill Schumann. From Henry L. Shattuck, the Museum received the contemporary Irish work, *High Spring Tide*, an example of the late style of Jack Butler Yeats, brother of the poet.

William Rothenstein's *Exposition of the Talmud* came to the Museum as a gift of the artist's sister, Mrs. E. F. Hesslein of New York. Rothenstein was a member of a group of British artists who revolted against academic traditions to found a movement which paralleled French Impressionism. Courbet and the French realists were inspirations for Rothenstein himself, and a strong romantic strain, traditional in British painting, is also seen in his work. Both tendencies are evident in the Museum's acquisition, a comparatively early example of the artist's work.

Currier Gets Early Ruisdael

An unusual early landscape, *View of Egmond-on-the-Sea*, by Jacob van Ruisdael, has been acquired by the Currier Gallery of Art, Manchester, N. H. The painting, said by Dr. Jakob Rosenberg of Harvard to be "among the most interesting early works of Ruisdael I know," comes from the collection of Sir Frederick Cook, Bart. Painted in oil on an oak panel (24 1/4 x 19 1/2 inches), it is in an exceptional state of preservation. In fact, the sky, which occupies two-thirds of the painting, as in many Dutch landscapes of the period, is such a clear and brilliant blue that tests were made of the pigment, which proved to be a natural ultramarine of an early type. The signature, "Ruisdael 1648," appears in the lower left corner.



BRONZINO: *Francesco I as Orpheus*

Illinois Wesleyan Purchases

Two gouaches—John Hartell's *Entangled* and Niles Spencer's *Cement Mixer*—were purchased by Illinois Wesleyan University from its recent Fifth Annual Purchase Exhibition of contemporary watercolors, drawings and gouaches. Selected by Rupert Kilgore, director of the University's School of Art, the varied show included 32 paintings by such artists as Charles Burchfield, Jimmy Ernst, Henry Koerner, Karl Zerbe, Dean Fausett, Sol Wilson and Gregorio Prestopino.

According to Professor Kilgore, Hartell's and Spencer's entries were purchased because "they are both well realized by the artist, they are good examples of design and technique for our students to study, and they extend the scope of our collection."

Jubilee Bronzino

AGNOLO BRONZINO's portrait of the Medici Grand Duke *Francesco I as Orpheus* has just been acquired by the Philadelphia Museum of Art as a Diamond Jubilee gift of Mr. and Mrs. John Wintersteen.

The chief painter in the Italian mannerist movement, Bronzino (1503-1572) reacted against the High Renaissance canon of balance and harmony. Though he painted religious pictures and allegories, he is best known for his elegant, brittle portraits of the Medici scions and other members of the aristocracy. His late style, of which Philadelphia's acquisition is probably an example, is conspicuously chillier than his earlier, sensitively introspective work. It is closer to the monumental style of Michelangelo, a style which Bronzino readily adapted to decorous stylization.

Francesco, frequently mentioned in the celebrated memoirs of Benvenuto Cellini, was the husband of the ill-fated Bianca Capello. The portrait shows him as a young man of about 20, in the guise of Orpheus, the god of song, with a violin in one hand, a bow in the other. In the background, a dog, representing the three-headed Cerberus, guards the entrance to Hades.

The painting, formerly in the collection of Major Eric Knight of England, is now on exhibition at the Museum.

Boston Acquires a Newman

From his recent one-man show at Doll & Richards, the Boston Museum has acquired a casein, *Procession of the Torah*, by Elias Newman. Chairman of the Cape Ann Society of Artists, Newman is also active in the New York Chapter of Artists Equity.

DIRCK VAN BABUREN: *The Procuress*





ROBERT COLQUHOUN: *Two Scotswomen*



GEOFFREY TIBBLE: *Studio*

Philadelphia Jurors

Jurors for the forthcoming 146th annual of the Philadelphia Academy, January 21 to February 25, are: for paintings, Abraham Rattner, chairman, Leon Karp and Yasuo Kuniyoshi; for sculpture, Harry Rosin, chairman, Lee Lawrie and Henry Rox. Confined to those works by American artists, which have not previously been shown in Philadelphia, the exhibition will be partly invited by the jury chairman with the balance chosen through jury competition. \$30,000 in special purchase funds have been set aside for the show in addition to the customary awards.

Baltimore Offers Three Solo Shows

According to its annual custom, the Baltimore Museum is honoring three Maryland artists with one-man exhibitions. Current through January 14, the shows present Elsa Hutzler's sculpture and paintings by Michel Fourny and Benjamin Abramowitz. According to the Museum bulletin, they represent "the sum total to date of the artists' creative achievements. They therefore warrant sincere study, and it is hoped plaudits will be not only of a vocal nature but monetary as well."

British Moderns: A 25-Year Review

By Dorothy Drummond

PHILADELPHIA: "Contemporary British Painting, 1925-1950," gathered for the Pennsylvania Academy of the Fine Arts through the efforts of George E. Dix, Jr., covers the turbulent past 25 years during which Britain, through war, isolation and new government interest in native artists, has worked its way from French domination to a more national expression. Judging both by this exhibition and by the British section in the 1950 Pittsburgh International, this expression is well nigh unique today. There are still influences, of course—primarily French—but they are overlaid and underlaid by a strange bleak color acceptance, and an intensity of pattern that strikes somehow to the heart of destruction and austerity. Not that these British painters have gone all-out for the topical—far from it—but that what they have experienced has conditioned their color range and their way of seeing things. From the blue-grays of the individual *Study for Figure* (rear of a nude slipping between two curtains) by Francis Bacon to abstractions by Ben Nicholson or the shrouded figures in bomb shelters by Henry Moore there is restraint almost to the point of inhibition in color.

The English have never been noisy of palette, a fact brought home by the pre-war canvases—landscapes by Christopher Wood who died in 1930, and figure studies by Gwen John, who died in 1939. Thus 11 years ago Whistler and the Impressionists still dominated the British art mind. Today, however, in spite of color inhibitions, imagination is unrestrained. Such artists as Robin Ironside (*The Traumatic Period* and two other compositions teeming with figures and torn architectural details), Edward Burra (*Bal des Pendues*), John Craxton (*Galatas*), and Stanley Spencer (*Bird-Nesting* and *The Nursery*) indulge in weird psychopathic visions not unlike those of our own Peter Blume. As in this country, also, there is a resurgence of religious feeling in Spencer's biting multi-figure *Crucifixion* and Michael Ayrton's lean ascetic head, *Ecce Homo*.

Perhaps the most sensitive of the color drawings, of which there are many in the exhibition, are Barbara Hepworth's exquisite surgical studies, landscapes by David Jones, musicians by Ceri Richards and imaginative watercolors by John Tunnard.

What the Scotch can do with a Picasso influence is demonstrated by Robert Colquhoun in his burly *Two Scotswomen*; while Keith Vaughan, having absorbed Cézanne and Braque, suggests a personality split between the monochrome browns of *Man Getting into Bed* and the clear blue-green-orange range of the simplified *Green Kitchen Group* or the yellows of *Fishermen at Mevagissey*. John Piper also has two art faces: one brownish, with wisps of an earlier English landscape tradition, as in *Windsor Castle, North Side and Slopes* lent by Her Majesty; the other an abstract trend varying from a non-objective red, white and blue composition, *Painting, 1936*, to the semi-abstract sweep of *Crib Goch*.

Other painters represented are Lucien Freud, Ivon Hitchens, Frances Hodgkins, Mary Kessel, Wyndham Lewis, Robert Macbryde, John Minton, Paul Nash, Victor Pasmore, Matthew Smith, Graham Sutherland, Geoffrey Tibble, whose figures in interiors hark back to Manet and Cézanne, and John Wells. Several paintings came directly from England, lent by the British Council from its Permanent Collection. Others are from public and private collections here and abroad.

Philadelphia News

By Dorothy Drummond

PHILADELPHIA: The Print Club's 22nd Annual of Prints by Philadelphia Artists proves the liveliness of graphic arts in this locality. Liberally color-spiced, it varies from Leonard Nelson's all-over linear pattern *Flight No. 2* to the broad color-form contrasts of Richard Hood's *Crow with Watermelon*.

The Lessing J. Rosenwald Prize went to Morris Blackburn for his semi-abstract *Construction*. Mentions went to *Embryo*, a sensitive linear abstraction by Edward Colker; *Spanish Lady* by Leon Karp, with painter tonalities in black and white; a dual figure abstract, *King and Queen* by Samuel Maitin; and a delicate abstract in pinks, *River Mist* by W. E. Senat. Handsome, but unhonored, is J. Malazinkas' large color analysis of a circus, *Under the Big Top*; while excellent black and whites come from Martin Jackson, Jack Bookbinder and Benton Spruance.

Also at the Pennsylvania Academy of the Fine Arts is a retrospective exhibition of oils by A. P. Hankins, tracing his present rich abstract trend steeped in tense Slavic color back through playful figments of the imagination (*Vacation Dreams*) to an early high-keyed broken color Impressionism of Paris student days (*Turkish Bath*).

Jean de Botton's gay imaginative compositions, on view at the Georges de Braux Galleries, suggest the union of modern French improvisation with a Persian miniature design trend, although effective realism crops up in the active *Longchamps*.

Watercolors of Maine and the New Jersey coast, drawings and a few oils by Walter Reinsel—free impressions caught on the spot—and ceramics—rich in color glaze and animal shapes—by his wife, Elizabeth, occupy the Dubin Galleries. A special exhibition by the Da Vinci Alliance is at Woodmere Art Gallery, where a "Critic's Prize" was split between Elizabeth Coyne for her vigorous fighting gulls, *Conflict*, and Ada C. Williamson for a muralesque blonde girl holding a dead *Sea Gull*. Mentions went to Walter E. Baum, Joe Amore and Filomena Dellaripa.

Jubilee Symposium

In celebration of its Diamond Jubilee, the Pennsylvania Museum, in cooperation with the American Philosophical Society, will hold a symposium on art January 26 and 27. Among those participating will be Sir Kenneth Clark, David E. Finley, Francis Henry Taylor, J. B. Neumann, Edward G. Robinson and Richard Offner.

Los Angeles Events

By Arthur Millier

PASADENA: During 30 years, the California Water Color Society has built up an enviable reputation for staging lively exhibitions based on insistence upon quality and a liberal attitude towards trends in art. The 30th Annual, at the Pasadena Art Institute lives up to this two-edged tradition.

The Society's interpretation of what constitutes a watercolor is broad. Casein or gouache were used in many of the 109 pictures and in some of the prizewinners.

Top awards went to two artists of Japanese race. Sadamitsu Fujita's *Harbor Living*, a pale-toned, collage-like composition of houses, boats and wharf, won the Society's \$250 purchase award. Suelo Serisawa's *Puppet and Child* earned the Bullock's Pasadena \$250 purchase prize. (See pages 8 and 23.)

A strong-lined, cubist treatment of a coastal scene, *China Cove*, gained the Cowie Galleries' \$100 purchase for Jan Stussy. The Robinson \$100 award went to a forceful semi-abstract of a jazz drummer painted by Robert Dranko and appropriately entitled *Tempo*.

The *Sharp Leaves*, a precise, fine-hatched still-life by Clinton Adams took the Brugger \$50 prize. Other prizes are listed on page 23.

The prizes could have been given many times over in this stimulating exhibition. Perhaps the most deeply felt picture is Dan Lutz's *Oak Grove*, a landscape which might have been composed in the 17th century but could only have been painted in the 20th.

Other artists who struck me as doing unusually well by themselves include Ejnar Hansen, with the show's only portrait; Sydney Engelberg, Clarence Hinkle, Brooks Willis (with a tired old street car which bends at the joints as it snakes over rough tracks), Loren Barton, Leonard Edmondson, Bernard Wynne, Leonard Cutrow, Henry Gasser, Mario Cooper and Douglass Parshall.

Still others: William Bowne, Dorothy Cannon, Francis de Erdely, Milton Gershgoren, Vanessa Helder, Ralph Hullett, Barbara Inglis, Joan Irving, Robert Jackson, Frank Jensen, Emil J. Kosa, Jr., John J. Kwok, Erle Loran, Elsa Warner, and L. A. Zimmerman.

A selection from the exhibition will tour the country next year.

Minnesota Print Annual

In honor of its own centenary this year, the University of Minnesota has inaugurated a National Print Annual Exhibition, the first edition of which is now current at the University Gallery, Minneapolis, to January 7. All print-makers in the country were eligible to submit work to a jury of selection comprising Mauricio Lasansky, Sue Fuller, Hilton Thomas, William M. Friedman, Richard S. Davis, and Harvard Arnason.

Out of the current show the University has purchased for its own library of prints, works by the following:

Garó Antreasian, Walter Barker, Mary Demopoulos, Ann Didyk, Antonio Frasconi, Robert Knipschild, Richard Koppe, Arthur Levine, Seong Moy, Geno Pettit, Bruce Shobaken, J. L. Steg and Helen Thrush.



RICO LEBRUN: *Crucifixion*

Lebrun's "Hot Anger Against Cruelty"

By Arthur Millier

LOS ANGELES: Not since the exhibition of Picasso's *Guernica*, with its hundreds of detail studies and compositional warm-ups has anything like Rico Lebrun's series of drawings and paintings of *The Crucifixion* been seen here.

The 209-piece exhibition fills two large and one small galleries at Los Angeles County Museum through Dec. 28. Later it will go to the De Young Museum in San Francisco and the Santa Barbara Museum of Art.

The likeness between *The Crucifixion* series and *Guernica* is striking in several respects. The creators of both are consummate draftsmen. Both had thrown over traditional drawing of objects to achieve results at once more emotionally shocking and more symbolic. In both one feels hot anger against cruelty. Both carried out their final huge panels in black and white.

Since 1947, Lebrun has been working on drawings and paintings on the *Crucifixion* theme or akin to it. He began with a series of drawings on the *Massacre of the Innocents*, included in this exhibition. In these the cruelty of the soldiers and the panic grief of the mothers is expressed with almost unbearable power. The theme really begins here because it was the first attempt to put Christ to death. One might say to put The Idea to death.

In this crusade, to end on the Cross, soldiers, disciples, workmen and women were the protagonists. Lebrun says that his "choice of the theme, *Crucifixion*, was prompted by the constantly repeated history of man's blindness and inhumanity. My painter's language is founded on the belief of a traditional function of art, that is, to communicate, through dramatic presentation, a legend; a story."

The studies are filled with frightful contortions of pain and fanatical grimaces of cruelty. "The crying women," writes Lebrun, "are, like all bereaved mothers, empty houses pierced by screams." Then he adds this significant sentence: "I have never seen pretty sorrow." One looks into the

wrenched vitals of his screaming or silent women.

The series culminates in an immense triptych painted in black and white. This shows *The Crucifixion* itself flanked by the thieves' crosses, soldiers, the mounted centurion and, peering from the shadows, sorrowing women and other grief-stricken witnesses.

A powerful black and white design gives this 16 by 26-foot panel tremendous shock power. The incoherence of many of the drawings is replaced by stark, expressive forms.

Here, and in the many other paintings and drawings of present-day tanks, arms of the cross, turtles (which remind Lebrun of armored men), executioners and men who work for them, is vividly displayed the anatomy of cruelty, pain and death.

Perhaps this is enough. I, too, have seen enough suffering and death to know that it is never pretty. Yet I cannot shake off the feeling that cruel men and victims alike are still human. This may not be true. In any case Lebrun does not suggest it.

He explains in the illustrated catalogue, for which James M. Byrnes and William R. Valentiner also wrote pieces, that he used principally black and white because he wants to see the series adapted for filming and because these colors are potent carriers of visual shock.

Boston Presents Younger Talent

Announcing a new policy of presenting from time to time one-man shows of younger painters, the Institute of Contemporary Art, Boston, has chosen Jason Berger as the first painter to be presented. His paintings will remain on view in the Institute's upper gallery through this month.

A native of Boston, 26-year-old Berger was a scholarship student at the Boston Museum while still in high school. After service with the army in France, he returned to the museum school, where he won a fellowship which has enabled him to study presently in France.

Print Comparisons

WHEN MODERN ETCHERS have completed their work on copper, application of a steel or chromium plate to the copper surface makes it possible to run off an almost unlimited number of identical copies of the same etching. This was not true of etchings by Rembrandt and Dürer, for example, where the difference caused by the blurring of the copper plate after some 30 or 40 impressions had been taken, is enormous, even in etchings which are technically in the same "state."

Some idea of this difference may be gleaned from the prices of coupled examples of the same prints, currently exhibited in Knoedler's print exhibition. Covering six centuries, this informative show reaches from the school of Mantegna to such contemporaries as John Taylor Arms, Gerald Brockhurst and Frank Benson.

Side by side, in the show, are Rembrandt prints, *Mother Seated at a Table*, one (reproduced) tagged at \$3,200; the other at a mere \$2,500. The same artist's *Landscape with Milkman* is variously priced at \$4,000 and \$1,500.

Dürer's *The Knight, Death and the Devil* varies from \$1,200 to \$3,600, and an Anders Zorn impression of *The Waltz* may be had for as little as \$50, as much as \$1,200.

Biggest surprises in the price department are the enchanting Piranese *Prisons* prints, to which so many contemporary designers for the stage are indebted, at a mere \$75 each. These are from the second, or Piranese, edition of these prints. Only about 12 of the first set are known to exist, and they are virtually all owned by museums.

Other high spots include a handsome Van Dyck *Self Portrait*, and a romantic portrait of *Philip Le Roy*; Whistler's *Little Venice*; one of the Goya bullfight scenes, *La Tauromachie*, and John Taylor Arms' *Light and Shade, Taxco*. (Knoedler's, to Dec. 31.)

—NELSON LANSDALE.

English Prints in Boston

English prints of the 18th century are on view in the Boston Public Library through January 3.

Many of the prints shown are mezzotints after George Morland. Over 58 of these were published in 1788-89 alone, done by some of the greatest English engravers. Represented here with engravings "after Morland" are William Ward, Thomas Gauguin, Joseph Grozer and painter-printer John Raphael Smith.

A special gallery is set aside for the thirteen *Cries of London*, engraved after Wheatley by Schiavonetti, Vendramini, Cardon and Gaughan, and for figures based on the paintings.

Biddle Lithos on View

The New York Public Library will exhibit an almost complete file of lithograph work by George Biddle from December 15 through the following two months. Biddle's recent gift of 90 of his prints in this medium will be added to those already acquired by the library. A catalogue based upon notes by the artist, with titles in chronological order, will be carried in the January issue of the Library's Bulletin.



JOST AMMAN: *Warrior*. Durlacher

Prints in Portland

NEARLY 60 PRINTS, chosen from 161 entries, make up the 2nd Oregon Print Annual on view at the Portland Art Museum. Lithographs led the field in number of submissions, with woodcuts a close second. The committee of selection comprised George Kosanovic and Florence Saltzman, Oregon printmakers, and Melvin Kohler, curator of the Henry Gallery, Seattle.

The show is described by Rachael Griffin of the Portland Museum as having a "more contemporaneous air, somewhat in contrast to the first annual last year which apparently attempted to show a cross-section." Miss Griffin adds:

"Four serigraphs by Louis Bunce were popular with local collectors. The two *Coco* prints, No. 1 and No. 2, are good examples of the artist's well-known excellence in the handling of the medium.

"A portrait head, *K. Z.*, an intense, expressionistic lithograph by Robert Galaher, was interesting for the experimental treatment of the medium. In *Bathers*, a woodcut by Florence Saltzman, incisiveness of drawing combine with bold and effective composition to form a memorable woodcut. A lithograph, *The Shepherd*, by Manuel Izquierdo, young Portland sculptor, was made as one of a series of working drawings for a stone sculpture."

REMBRANDT: *Mother Seated*. Knoedler



Master Draftsman

DURLACHER'S 14th annual exhibition of old master drawings proves to be an embarrassment of riches, for none of the show's 55 items is negligible, while an immense variety of subject and execution results from range of time and place. Heinrich Fuessly's clash of tiny, white rectangles involving two figures might well be a modern design. A decorative detail by Boucher reminds one that he was an excellent draftsman, when he was not racing against time to complete some work for *La Pompadour*. An unusual Guardi concentrates on a row of figures on a beach, sharply outlined against the white dazzlement of sea and sky. It is characteristic of the drawings and graphic work of Venetian masters. A romantic color drawing by Gainsborough, a delightful "land-skip"; a charming figure in color by Renoir; and Giovanni Tiepolo's wounded centaur are other high spots.

Canaletto's architectural ruins are atmospheric and luminous, the values of distance exquisitely noted in a calligraphic shorthand. A group of gay figures in interiors (Venetian School) remind one of Longhi's paintings of the same 18th-century moment. A boldly executed head of a child by Bernini is a contrast to the saccharine representation of the same subject by Greuze. An architectural piece by Bibiena, florid in detail yet sustained in soundness of design, is a handsome contribution. A freely handled color landscape attributed to Seghers may well have been executed by that romantic painter.

Bartholomeus Spranger's impressive seated figure with ears of wheat in her hair and fruits on her lap (Ceres?) resembles an etching in its parallel of fine lines. Other outstanding items are Tintoretto's seated figure; Caravaggio's figure piece in an emphatic pattern of light and dark areas; an engaging color piece of bathing nudes, surrounded by an elaborate border of flowers and fruits, by Jacob Hofnagel; a rarity, a sanguine drawing, by the engraver, Jost Amman; a sculpturesque figure by Parmigianino and papers not only by well-known artists, but also by gifted members of Italian and German Schools. (Durlacher, to Dec. 31.)

Print Show at the Smithsonian

Two printmakers, Dorothy W. Hutton and Marguerite Kumm, are exhibiting jointly in the print gallery of Washington's (D. C.) Smithsonian Building. The show continues through January 1. Mrs. Hutton has studied both here and in Paris, has exhibited widely, and is active in Philadelphia art circles. Miss Kumm has specialized in decorative design and etching.

From a Scrapbook

The art of painting, when all is said, is but the art of expressing the invisible by means of the visible: its paths, great or small, are sown with problems which we may legitimately examine for ourselves as Truths, but which it is well to leave in their native darkness as Mysteries.—EUGÈNE FROMENTIN in his foreword to *The Masters of Past Time*, 1876.

Art in Chicago

By C. J. Bulliet

CHICAGO: Life of the Virgin, from the Annunciation to the Assumption, is abundantly illustrated on the walls at the Art Institute, celebrating the Christmas season as well as the newly proclaimed dogma of the bodily ascent of Mary into Heaven.

Practically a complete set of Dürer's etchings and woodcuts dealing with the life of the Virgin, along with many of his other pictures of the Passion and the life of Jesus, are on view.

The show is not only timely in current religious history, but supplements importantly the "Art Treasures from the Vienna Collections" exhibition that New York and Washington saw last winter.

Dürer is represented magnificently, if somberly, in the Vienna show with *The Martyrdom of the Ten Thousand Christians under King Sapor of Persia*, picturing Dürer himself and his friend Pirckheimer near the center surveying the massacre. Such massacres were regarded as belonging to ancient times until the two World Wars in Europe and the present slaughters in Korea rolled history back.

Schongauer and Cranach also are conspicuous in the print rooms, and there is a richly dramatic version of the *Dance of the Magdalen* by Lucas van Leyden, Flemish friend of Dürer, picturing her, as is generally the case, even when repentant, in the robes of the aristocracy to which she belonged.

Marcantonio Raimondi, an Italian disciple of Dürer, and a co-worker with Raphael as an engraver, is present with a nobly dignified *Virgin Mourning over the Body of Christ*.

Giulio Campagnola's *Penance of St. John Chrysostom* worthily rivals Dürer's version of the same subject adjacent. Campagnola was a sort of 14th-century prelude to Renoir, as indicated by a magnificent *Venus Reclining in a Landscape*.

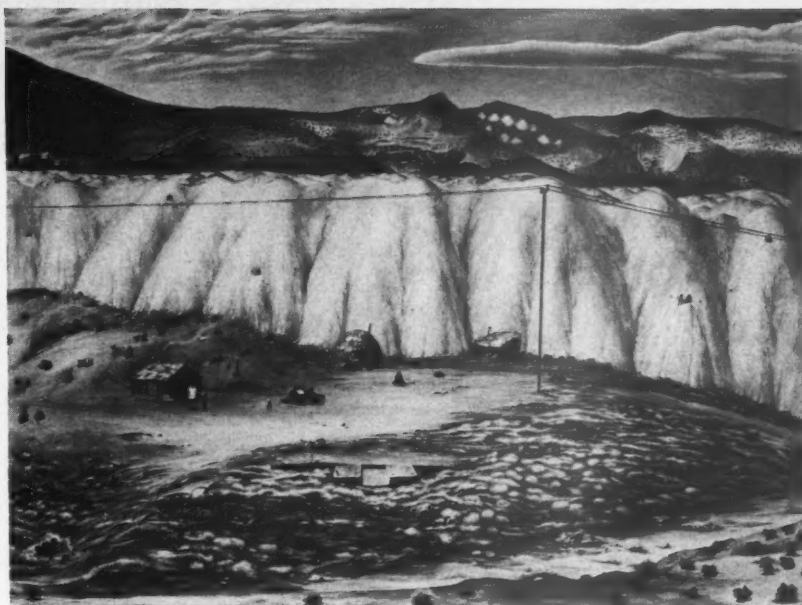
In conflict with the holiday spirit is a stained glass panel, recently added to the print section, *The Hanging of Judas*, ascribed to an Alsatian follower of Hans Baldung. The soul of Judas, prevented from emerging from between the traitorous lips that had kissed Christ, is bursting forth from his abdomen in the form of a naked baby with an old face, and being received by a horribly grimacing Satan.

Recently added to the modern collection of prints is Picasso's *Dove* of 1949, lately scorned in certain political quarters as something somehow Communistic. Picasso, of course, was personally read out of the party by Stalin as a rugged individualist incapable of following the party line. His *Dove* shows no waning of his giant powers as a realistic picture maker.

Also of unusual power in the modern section is Pavel Tchelitchew's portrait of Gertrude Stein in her maturity.

A two-week Mexican Fiesta, sponsored by the American Airlines and staged in its Loop ticket office which is especially designed for pictorial displays, serves to sum up the history of Chicago's participation in the spread of Mexican influence on American art.

[Continued on page 30]



JOHN LANGLEY HOWARD: *Gold Mining Country*. \$500 Prize in San Francisco

San Francisco's 'Tidal Wave' Civic Art Show

"A VAST, complicated, contrapuntal, incredible tidal wave of an art show," swept over San Francisco during the four days ending December 4, to quote Alfred Frankenstein of the San Francisco Chronicle, in his account of the city's 1950 Art Festival.

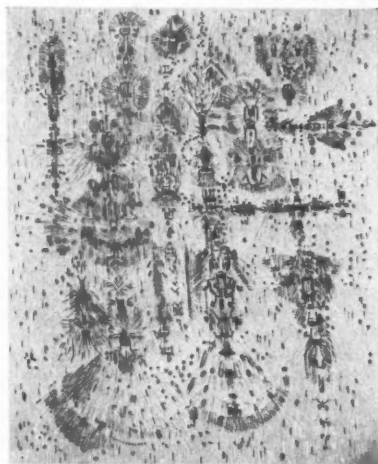
Fourth such exhibition to be sponsored by the city's Municipal Art Commission, this year's was the first, however, that was well worth seeing, according to Frankenstein, and that was because the Artists Groups of the Bay Area Associated—AGBAA for short—prodded \$4,000 from the Art Commission and another \$1,000 from private donors to provide purchase prizes. The result was that most of the Bay Region professional artists sent their best work to the big show, held in the ruins of the old Palace of Fine Arts in the Marina. While the show was exceedingly large, as usual, the dauber or crackpot element in it did not completely swamp the work of quality and value, the critic noted. Open to all kinds of crafts as well as to painting and sculpture, the free-for-all exhibition was held to the accompaniment of hot dogs, madrigal music, folk dancing, etc.

While the original plan called for the award of \$4,050 starting with three \$1,000 first prizes, Judges Lloyd Goodrich, New York; Katherine Kuh, Chicago, and Bartlett Hayes, Jr., Andover, Mass., decided to spread the awards by keeping top prizes down to \$500 each. In oil these went to John Langley Howard, Gene Tepper, Lee Mullican and Ward Lockwood, and in sculpture to Gurdon Woods. (See page 23.)

Behind the awards was a legal problem neatly ironed out for the art groups by City Attorney Dion Holm. He ruled that, since the municipality is not permitted to give money away, no prizes could be awarded as such, but purchases could be made provided the works acquired were of use to the city, and provided, further, that "purchases of prize winning art are commensurate

with their real value so that no gift of public funds will result to an artist by indirection." The works purchased with the prize money will be installed in municipal buildings.

[Continued on page 30]



LEE MULLICAN: *Parade*. \$500 Prize

GURDON WOODS: *Aquarium*. \$500 Prize





RODIN: *Torso*. Buchholz

The Rodin Heritage

WITH MORE THAN a dozen relatively unknown Rodin small bronzes, borrowed from Europe, the Buchholz Gallery, New York, is presenting, with sculptures by other moderns, "The Heritage of Auguste Rodin," to January 6. As a gesture it has dedicated the show to the Diamond Jubilee of the Philadelphia Museum which, as custodian of the Rodin Museum in that city, owns more of his works than any other institution outside of France. Included with the Rodin works, and variously reflecting his pioneering influence, are approximately 50 large and small sculptures by modern artists since his time, including many of the modern French painters and such contemporaries as Alexander Calder, Marino Marini and Henry Moore.

Most immediately effected by the Rodin liberation of sculptured form were such painters as Matisse, Renoir, Picasso and Degas, to judge from the present exhibition. There is a striking similarity, for example, between the Rodin *Psyche* and Matisse's *Standing Nude*, and also between the former's preliminary sketch for *Balzac* and the painter's striding nude *Serf*. Degas' debt to the sculptor is seen in his *Dancer Holding Her Right Foot*, compared with Rodin's *Mouvement de Danse*; and Despiau's debt is most striking in the comparison of his *Portrait of Zizou* with Rodin *Baudelaire* head.

In other sculptors the heritage of Rodin is a more subtle and remote influence, although a Maillol striding *Nude* modeled with an impressionistic play of light and shade, could almost come from the earlier artist.

Generally, the effect of this unusual sculpture exhibition is to turn one's attention back every time to the genius of Rodin, himself. Attempting to define that genius is an illusive game, but one that the Buchholz exhibition forces the spectator to play. Was it the new freedom he found, and so well expressed, in the movements of the human body?

(Continued on page 28)

Art for Grants

FOR THE SECOND YEAR running, the National Institute of Arts and Letters is holding a public exhibition of paintings and sculptures by candidates for its six \$1,000 art grants. Prior to last year, nominees' works were privately reviewed by a special committee, winning works only were publicly shown.

In line with the new policy, the present show includes three works by each of 31 painters and sculptors. Ranging from conservative to semi-abstract, this year's crop runs truer to Institute form than last year's, which yielded, as a surprise winner, the abstractionist Sue Fuller. In 1951, however, derring-do will be less important as a consideration for candidacy, than an adroit technical performance.

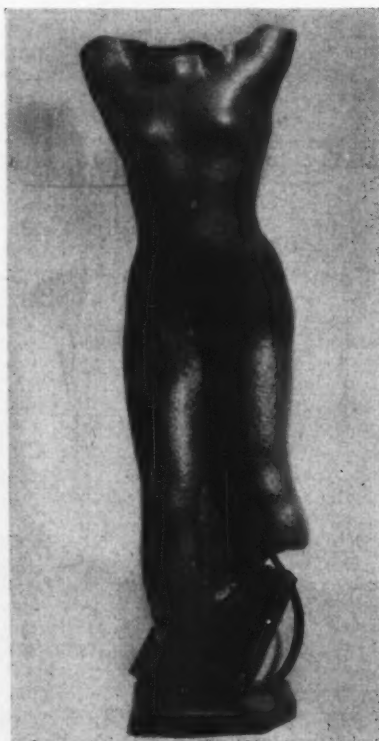
Ripe for this occasion, academicism, in the form of magic realism, crops up in work by Paul Cadmus, Bernard Perlin and Audrey Buller. F. H. Redelius reinterprets Harnett. Aaron Bohrod now verges on the surreal, and in the same vein John Wilde offers remarkably sensitive drawings.

Realists, plain, and realists, romantic, include Paul Mommer, who offers moody, Ryderesque scenes; Carl Gaertner and William Thon, with sweeping, arbitrarily lighted dramas; A. Brockie Stevenson, with rather literal landscapes; Yvonne Pene du Bois, who blends Hopper with Guy Pene du Bois; Karl Fortess, who gives nature a brusque once-over; and Marion Greenwood, who sympathetically describes Chinese sitters.

Moving toward semi-abstract, Joseph Floch works out interior and exterior space relations in terms of tonality and planes; Steve Raffo makes the

(Continued on page 28)

BAIZERMANN: *Torso*
American Academy



GIACOMETTI: *Figure*. Matisse

The Human Condition

AN ANTI-CLASSICIST, anti-abstractionist, Alberto Giacometti is, nonetheless, not an anti-realist. Reality is the essence of his current show, the kind of reality of which Lao-Tze was speaking when he said: "It is rather between things than in things that the essential must be sought."

In his incredibly attenuated sculptures and in his vibrant, linear paintings, Giacometti devotes himself to the condition of the human being. Identity is unimportant. What is important is the fact that human beings are isolated entities, shut off from each other, breathing different atmospheres, traversing city squares on paths which cross but never meet.

These are the ideas which Giacometti conveys, always with a degree of poetry and almost always with an urgency which strains to the breaking point. Loneliness and isolation are suggested by taut, tense figures, which loom up like attenuated, self-contained mummies. They make no gestures towards each other, they look neither to the left nor to the right, but directly ahead. Accenting isolation even further, Giacometti groups figures of different heights, placing heads on various levels to suggest that there can be no communication between men. Groups in these stepped arrangements are like musical notes, some sounding high, others low, all related in the musical scale, yet all discrete and unrelated.

Besides the groups in this show, there are free-standing single figures, all of them worked in bronze which has a painterly surface, a surface fretted and fingered like clay. Paintings in the show are excellent companion pieces to the sculptures. Executed chiefly in black and white, they work towards a new meaningful reality. The figure is splintered, fractured, almost electrically charged. Here too, it is characterized by urgency and impatience, and again one senses that restless groping which has, up to now, been the mark of Giacometti's creative process. (Matisse, to Dec. 31.)—BELLE KRASNE.

Dali Orthodoxy

WHEN LAST YEAR, Salvador Dali in Rome showed his small painting, the *Madonna of Port-Lligat* to Pope Pius XII, the latter was greatly interested in, and impressed by, the surrealist's interpretation of the Madonna and Child theme. In Roman Catholic circles, this amounts to an implied though not stated *nihil obstat*, theologically speaking. Dali was thereupon encouraged to proceed with a seven-foot version of the painting, incorporating a few more symbols than were included in the small original. The two paintings are currently on view in a hushed room in the Carstairs Gallery, New York. Included with them, in another room, are a number of drawings representing studies of Madonnas and of classic mythological themes.

Of chief interest in the two Madonnas is the surrealist adaptation of the Renaissance grand style, the latter as expressed particularly by the "Spanish Caravaggio," Zurbaran, and the Italian, Del Sarto. Their influence is especially notable in the regal handling of the drapery and in the classic posing of the central figure. The Madonna sits enthroned under an arch of plastered field stone, native to Port-Lligat, Spain, where Dali lived. In the background, and seen through a surrealist opening in the Child, is a distant limpid vista of the port entrance, its headlands suspended above the water in air, as seem also the Mother and Child and all else in the picture.

The illusion of levitation has earlier been explained by Dali as a consequence of his reaction to the atomic age, and, carrying his love for buoyancy to the extreme, he also depicts in the distant landscape a figure, victim of "supersonic disintegration," whose head and body is being sucked like a viscous fluid into an amorphism.

Suspended in the window-like opening of the Child is a crust of bread, explained as the Eucharist, and nearby a basket explained as the Blood. The figure of a rhinoceros in the pedestal is Dali's symbol for evil; the egg hanging above the Virgin's head represents the Resurrection. Thus the painting reads, from symbol to symbol, of which there are many more, all in conformation to Spanish Catholic orthodoxy.

"The open spaces," says Dali, "cut through the human body become 'Mystical and Virginal Tabernacles.' The bread, enigmatic dalinian obsession, becomes a radiant symbol of the Eucharist. The well-known haunting eggs magically come into harmony with the one painted as symbol of the Resurrection by the divine Piero della Francesca."

Despite its literary overtones of atomic disaster, the large Madonna achieves a sort of overall placidity and a certain monumental stability, aided, of course, by impeccable draughtsmanship. Not one for expressionism or abstraction, surrealist Dali stated at a recent art forum: "Abstract art is a second category . . . it is decorative art. It is monstrous to place on the same level a figurative old Persian rug and a painting by Vermeer." In this show he clings to that theory; he is close to Vermeer. (Carstairs, to Jan. 10.)

—PAUL BIRD.



DALI: *Madonna of Port-Lligat*. Carstairs

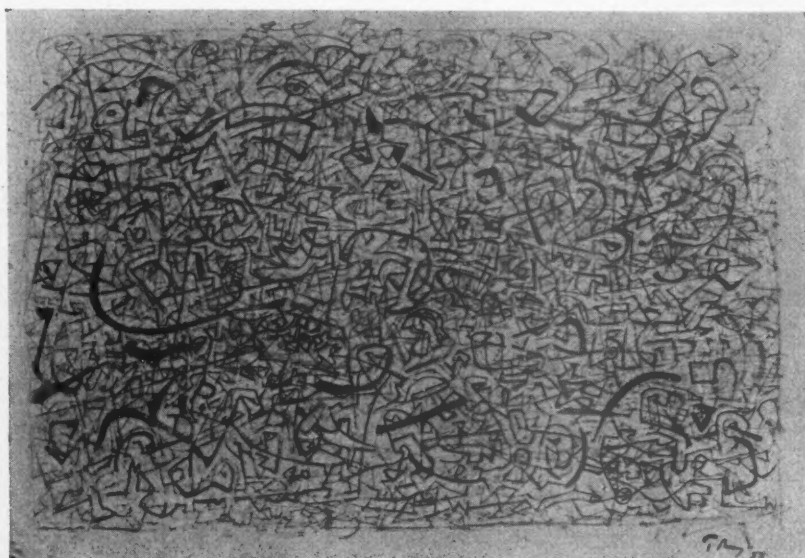
Tobey's Aerial Topography

MARK TOBEY's 15 watercolors are completely unintelligible except as they are explained by their titles: *Mists of History*, *Tattooed Space*, *Suburbia*, *Aerial City*, *Broadway Afternoon*, *Pinnacles*, *Canal of Cultures*. They are intricate, subtle, mysterious, and perhaps a little chilly, but they fascinate.

The 60-year-old artist, who had his first New York show as a portrait artist in 1917 has never been up in an airplane. Nevertheless, many of his pictures suggest a landscape seen at 10,000 feet on a clear day. Perhaps the sense of height is due to the fact that the pictures are carefully controlled distillations of his own experience.

What the gallery describes as "calligraphic white line, in infinite variation in intensity and rhythm," developed by "white underpainting and white line with subtle variation in color" has resulted in a show which is its own reward for thoughtful, unhurried perusal. (Willard, to Dec. 30.)

—NELSON LANSDALE.



TOBEY: *Suburbia*. Willard

Cornell Collages

JOSEPH CORNELL, an inventive poet-carpenter, and the spiritual descendant of the 17th-century peep-show artists, groups his latest constructions under the heading of "Night Songs and Other New Work." Compared with last year's "Aviary," this season's group is stark, pure, and considerably more abstract. But despite a new antiseptic feeling, the "night songs," like the bird cages, are haunting, ingenious, poetic.

The glass-fronted cabinets in this new shadow-box series are kitchen-white, inside and out. Strewn about in the tidy boxes, in orderly disorder, are glasses—shattered and whole—bits of mirror, pieces of wire mesh, a fragment of a haunting Parmigianino female portrait in reproduction, and labels which call to mind romantic, faraway places. On shelves or in round slots, there are little blue, yellow or white balls.

Out of such meaningless rubbish, Cornell arranges evocative abstract designs which convey a sense of loneliness, perhaps, or of futility, or nostalgia. An aperture in a white interior looks out onto a blue astronomical chart which traces the course of the constellations. Another window opens out onto a night sky streaked with falling stars, a sky which suggests a Pollock in miniature. The effect, of course, isn't momentous. But Cornell is a lyric, not an epic, poet. He is an original artist; he has something to say; and, in his quiet way, he captivates. Egan, to Jan. 13.)—BELLE KRASNE.

"Collectors" 1950 Distribution

A total of 66 paintings, five pieces of sculpture and seven complete issues of prints by as many contemporary Americans were distributed by the Collectors of American Art this month to its members. The distribution took place in New York at the headquarters of the English Speaking Union. Members receiving the 1950 purchases represented states from coast to coast, and included universities, high schools and art institutes as well as private collectors.

FIFTY-SEVENTH STREET IN REVIEW

Tenth Anniversary at Levitt

In an anniversary exhibition, covering the past decade, two examples of each contributing artist's work are contrasted. It need scarcely be said that the recent exhibits display a definite movement toward abstract and non-objective expression. Whether this recent work marks gain or loss of esthetic quality is for the beholder to decide.

A striking instance of change of viewpoint is afforded by Marjorie Bishop's early *Oldfield Lighthouse*, a carefully considered spatial design with nice balance of mass and volume, and her recent *Green Spray*, a form of vehement expressionism with heavily painted, pyramidal waves dashing up to the edge of the canvas. A pleasing touch of fantasy in Lawrence Kupferman's earlier *Boston Mansion*, relieving it from prosaic realism, expands in his present canvas, *Inner Life of the Tide*, into an amorphous, swirling movement of water involving strange sea forms.

Among recent paintings to be commended are David Young's imaginative, *Birth of a Turquoise*; Virginia Berresford's *Circus Nets*, a rhythmic interplay of line and color and broken light planes; the *Sunbathers* by L. MacKendrick, an effective arrangement of red-contoured figures; and Leo Manso's turbulent movement of green and blue surges in *Marine*.

In sculpture, Jose de Rivera seems merely to enlarge his impressive rhythms in his current work. The early *Head of Moses* by Charles Umlauf is more distinctive than his 1950 figure piece, *Young Girl*. Max Spivak's fine craftsmanship appears more marked in his mosaic, *French Poodle*, than in his diffuse later design in the same medium. (Levitt, to Dec. 30.)—M. B.

George Bellows

If George Bellows had never painted a picture, his lithographs alone would accord him distinction as an artist. A group of them, now on display, forms an impressive collection, revealing the richness of Bellows' creative imagination, the wide range of his interest, his achievement of a brilliant craftsmanship. Daumier's influence is felt in some of the early papers, but this influence was soon supplanted by Bellows' original approach.

He is a striking exemplar of the fact that subject matter does not decide the value of a work of art, for many of his themes were the common-place environment of everyday life. Yet with what magic he presents them as compelling esthetic expressions. The luscious, velvety blacks of these papers, often set off by dazzling whites, or modulated into almost gray tones, gives them an irresistible appeal. The tenderness of *Family Group* contrasts strongly with the vehemence of the fight subjects which emphasize muscular forms. Yet in both instances there is perceptible record of the artist's reaction to the thing seen, his absorption in setting down its essential character.

Again, the romantic *Alan Donn Puts out to Sea*—its delicate gradations of light and dark in broken sky and tossing sea which are caught up into a

tremendous contrapuntal movement—is one facet of his genius, while the fantastic *Dance in a Madhouse*, with its terrifying vividness of characterization, is another. Remarkably, in the lithograph *The Sand Team*, the luminosity attained by the transparency of the shadows and the brilliance of the light suggest richer color values than those in Bellows' well-known painting of this subject. While the witty rendering of the absurd figures in *Business-Men's Class* or the motley array of *In an Elevator* are hilarious, the artist's wit never becomes cruelty.

The *Nudes*, in their exquisite poise and graceful contours, are superbly drawn, their bodily resilience and their structural soundness alike noteworthy. (Allison, to Dec. 30.)—M. B.

Four Americans at Rosenberg

A quartet of Americans from Rosenberg's stable—Max Weber, Karl Knaths, Abraham Rattner, and Milton Avery—contribute to a current show. Work here—some of it never before shown—skips around from 1939 to 1950. A random selection, the group makes no particular points about development, but does include, along with indifferent items, a few choice pieces.

Weber's *Waiting*, dated 1947, is a poignant single figure, tenderly wrapped in a cloud of soft color. Darker, larger, and more intensely expressionist are two Talmudic characters in *Whither Now?*, vintage 1939.

Feverish in a different manner, Rattner—the Croesus of the show—works with an abundance of paint and rich color. His semi-abstractions—two still-lives and a flower piece—culminate in this year's *Farm Composition*, painted in the artist's most abstract, most complex style to date.

BELLOWS: *Nude Study*. Allison



Knath's solidly composed, semi-abstract *No. 16, The Tower*, catches the artist off on a color holiday—lavender and vermilion complementing his usual somber colors. Meanwhile, Avery offers bland, flatly painted compositions, redeemed by colors which, when too pretty, can set the teeth on edge. (Rosenberg, to Dec. 30.)—B. K.

Fifteen Unknowns at Kootz

Fifteen unknowns (among them Clement Greenberg, the art critic) have been selected, three each, by the Kootz regulars—Baziot, Gottlieb, David Hare, Motherwell and Hofmann—for this out-on-a-limb show. The question raised here is not so much whether the protégés can paint, or whether the sponsors can pick, but why each of the big five put his seal of approval on what he did.

Reasonably enough, most of the choices in the show are understandable, if not obvious. Gottlieb went furthest afield. He, not Motherwell, selected William Mackado's handsome, broad design in ocher, black and white. He also picked the big, fever-pitched cousin to a landscape by Greenberg.

Baziot, however, shows his own hand—a taste for poetry, color, luminist paint effects—in his choice of Calvin Lader's romantic, vegetative forms; John Thomas' fantasy of colorful discs and rectangles and Francine Barkan's Bonnardish figure in an interior.

Hofmann went for color: Alice Hodges' amorphous violence and John Grillo's huge, decorative, brilliantly colored checkerboard; and also for expressionism in Frederick Hauck's *Tri-joggy*—a scabby textured Rouault gone abstract.

The collage effect of Rose Marie Beck's fragmented casein and oil on paper appealed to Motherwell. And Hare chose—besides a cold painting—two sculptures, one a clawing plaster by Robert Kobayashi, the other Constantino Nivola's geometric, totemic sand, plaster, and pebble figure. (Kootz, to Dec. 30.)—B. K.

Creative Art Associates

Juxtaposed in the hanging, Perle Fine's arresting, if oversubtle non-objective canvas and George Aulont's *Mallard Ducks*, winging across vivid orange skies, indicate the stylistic range of the 120 paintings, and sculptures in the current Creative Art Associates exhibition. Between objective and non-objective extremes, there are derivative items as well as show-stealers.

Besides Perle Fine's black, sandy canvas, scrawled with wispy chalk-like lines, the show sets off Frederick Franck's three audacious, well-organized oils, their clean colors accented by bold blacks. Originality marks Alcopley's small blot-technique watercolors in fresh colors, and Buffle Johnson's handsome decorations, which superimpose stuttered patches of harmonious colors. Mary Heisig's simple meditations; Hazel McKinley's florid and imaginative, if sometimes cluttered, watercolors; and Gwyn Ferris' linear exercises in non-objectivism help to keep up appearances. Peter Evershed's *Two Figures* strikes a forceful note; Harold Marantz, particularly in *Sleep*, shows a faint glimmer of promise; and Oronzio

Gasparo, in *Guitar Player*, forces a dizzying profusion of pattern and color into unity.

A weak sculpture section offers, as redeeming virtues, a pair of angular, kneaded metal figures by Doris Caesar, some clever but slight bird ceramics by Celeste Newman, and, among other Alfred van Loens, *Birth of Eve*, a virtuoso item which spirals within the confines of the limb from which it is carved. (Riverside Museum, to Dec. 22.)—B. K.

New Group at the Non-Objective

Familiar names, familiar styles, and a few familiar paintings, plus roomfuls of new Hilla Rebay oils and collages, add up to a new non-objective group show. Rebay's collages and Rolph Scarlett's slick but effective designs carry on the Kandinsky tradition, suggesting musical themes and variations.

On the expressionist fringe, Rolph Cavael offers foggy compositions, balanced beautifully and colored subtly; and Erich Mueller-Kraus provides three decorative, Germanic black and white woodcuts.

The Klee inspiration crops up in Otto Nebel's bright, lively compositions which inventively throw line into stippling or pointillist complexities.

Stemming from Mondrian's purism are the less pure Bolotowsky and three soft-colored Xcerons which shift between the definite and indefinite. Albers, another geometricist, is represented with two characteristic paintings.

In sculpture, Vance Hunt offers cold, mathematical metal compositions which resemble playground jungle-jims; and Zahara Schatz works modern materials into inventive free-form objects consisting of mesh and metal trapped between the laminations of molded plastic. (Museum of Non-Objective Painting, to Feb. 1.)—B. K.

Milton Avery

Monotypes seem to represent such a complication of detail in their production, with no possibility of running off duplicates, as in other graphic work, that it always seems astonishing that artists concern themselves with them. Milton Avery has persevered, however, in creating a group of monotypes, large papers, carried out with bravura.

As they were not titled at time of viewing, description must suffice. Color is an outstanding asset. A stylized white gull swoops across a brilliance of vermilion-pink that gives the work an Avery stamp. An unsymmetrical white pitcher, with a few sprigs of flowers rising from it, is set against a sort of horizontal paneling in neutral tones that accentuate its sense of solidity.

Fish swimming in a sort of marbled water; an upright, white bird starkly placed on a blue and black background crackled with white lines; the head of a woman with a Modigliani neck and an aura of green spikes about her head are some of the most appealing items. (Laurel, to Dec. 30.)—M. B.

Lena Gurr

Lena Gurr's paintings seem to be carried out *con amore*, as though she had dipped her brush into emotion, as well as pigment. Local color is ignored in most of her canvases. This often heightens their impression, as in the

figure *Harpist*, in which the face and graceful hands appear through a green misty veiling. In many of her works, she has adopted a curious convention of placing a deep crescent-shaped shadow on one side of the faces of her figures, perhaps to avoid realistic characterization.

Two still-lives are outstanding. In *Zinnias and Pears*, the round black vase holds the richly textured flowers (placed on the conventional sloping table) and the curving forms of the fruit achieve a point and counterpoint rhythm. In *Bouquet*, large, amorphous forms thrust into a white pitcher that heightens their lustrous hues.

The *Boat House* is the kingpin of the exhibition in its coordinating of light and color patterns with sound armature of design. The sharp luminosity of one side of the white structure and part of its platform are struck out against a nuance of shadow. The cluster of color in the boats about the platform, the varying shades of blue in the calm water, and the sky and the interest of the spatial relations mark accomplishment. (ACA, to Dec. 30.)—M. B.

John Shays

John Shays's paintings in "wax colors" employ a new medium, which the artist has originated, a form of emulsion of wax and water. While the fluidity of the brushwork of these pictures resembles that of watercolors, the sense of substance is more akin to tempera or casein painting. The brilliance of color is especially remarkable.

Beach scenes are particularly successful, such as *Sun, Sand and Lipstick*, in which the figures under a beach umbrella seem to be enveloped in an ambience of reflected and refracted light. There are many effective landscapes—*Tall Trees*, attenuated green forms pushing up to the picture's top and sheltering a cluster of red-roofed houses; *Blue Lake*, a turquoise blue pool set in a hollow of brown cliffs and green verdure with flashing rays of green across the sky; and, best of all, *Little Old New York*, a small painting of towering buildings and low ones in a reddish aura against the fringing green of trees.

Many of the subjects are amusing and well done, among them *Museum Sculpture*, plump ladies regarding a heavy sculptured torso with approval; *Lucky in Cards*, a group of rather forsaken women and one lad gazing plaintively about; or the ironic, *A Good Story*. (Newton, to Dec. 24.)—M. B.

Michael James

Michael James, a 27-year-old Navy veteran of World War II, who is having his first one-man show of "Sculptures on Religious Themes," was born in Cambridge, Mass., is the son of the painter Alexander James, the grandson of the Harvard philosopher William James, and the great-nephew of Henry James. From odds and ends—a seashell, old hinges, odd nuts and bolts, stray nails, a horse-shoe, pitchfork prongs, keys, parts of old locks, a root handsome in decay—he has fashioned 11 religious sculptures on such themes as *Crucifix*, *Annunciation*, *Resurrection*, *Madonna with Christ Child*, and *Pietà*.

They escape the pretentiousness inherent in arrangements of such ordi-



CHARLES BURCHFIELD: *June*. Rehn

nary objects on sacred themes because the objects are arranged rather than manipulated or distorted. The artist is not a Catholic, but the sincerity and simplicity with which he handles subjects full of danger for the contemporary artist are beyond question. An extremely promising first one-man show. (Maynard Walker, to Dec. 20.)—N. L.

Group at Rehn

Frank Rehn has assembled a special holiday show by 25 of his gallery's best-known regulars "in honor of the Philadelphia Museum of Art's Diamond Jubilee." Eugene Speicher is on hand with a handsome, solidly painted portrait of *Mara*. There is a Charles Burchfield watercolor *June* (reproduced), lighter in key than the Buffalo artist's more familiar somber studies of Victorianism by night. The loneliness which characterizes so many of Edward Hopper's oils is present once more in *Cape Cod Morning*, a waiting woman at a window by the sea. John Carroll has contributed one of his shadowy feminine nudes in *Autumn*, and Henry Varnum Poor an effective, muted study of *Two Coal Miners*.

Philadelphia's own Franklin Watkins (who, like other contemporary Americans, is not represented in the Philadelphia Museum's show) comes forward with *Flowers by a Window*, a still-life in a lightly decorative vein to which the artist turned for variety's sake on completion of a series of religious murals commissioned by Henry McIlhenny, and shown last season at the Museum of Modern Art. If only because of its subject, Reginald Marsh's handsome 1948 drawing in 300-year-old Chinese ink, *Muscle Beach*, suggests his celebrated *Coney Island*; and Stark Young, who owes much of his fame as a novelist to *So Red the Rose*, turns again to flowers, a green and white study of hydrangeas. George Picken's *New Building* is one of the most nearly abstract pictures in a show notable for solid workmanship rather than spectacular surprises. Other established favorites included are Alexander Brook, Henry Mattson, Morris Kantor, Peppino Mangravite, Jon Corbino and Henry McFee. (Rehn, to Dec. 29.)—N. L.

Flower Paintings at Graham's

Unseasonal as it is, a current exhibition of 17th-, 18th-, and 19th-century flower paintings puts seasonal florists' displays to shame. Here, in some 16 paintings, minor Flemish and Dutch masters, French, Belgian and American artists treat a single theme variously. Similarities are only subject-deep. Each artist cuts a fresh bouquet.

Included among the treats here are two paintings—precise, decorative, and remarkably abstract in design—by Pieter Binoit, a 17th-century Flemish artist. Spiritual ancestor of the surrealists, Binoit slips a big insect into one of his paintings to heighten the illusion of truth.

Exquisite illusions of reality are also created by Rachel Ruysch, a 17th-century Dutch painter who turns mundane bunches of flowers into striking dramas by manipulating light arbitrarily, letting it accent the translucence of white flowers while other blossoms melt into a shadowy background. Another Fleming, Jan Brueghel, the Elder, paints a profusion of tiny red and orange flowers which blend into an all-over tapestry effect.

Like his 17th-century Flemish contemporary, the Frenchman Jean Baptiste Monnoyer catches the dewy freshness of a bouquet and carefully orders his flowers into a beautiful pattern, calculated to look casual.

Artists of the 19th century are conspicuous for their nonchalance. Americans here—Theodore Wendel and M. J. Heade—forego truth to concentrate on the casual impression, casually recorded. While the Belgian, J. Robie, with typical 19th-century sentimentality, seems bent on painting not just roses but their cloying aroma as well. (Graham, to Dec. 31.)—B. K.

Dean Fausett

Dean Fausett's paintings, concerned, as they mainly are, with timeless things—mountains, rivers, the rise and fall of earth masses—pleasingly escape the sense of ennui and frustration that seems to motivate much of contemporary work. In his landscapes, he works in "the tradition," but with the modern

approach of seeking to eliminate the accidents of nature and to find the formal bases on which esthetic truths rest. While his sensibility is felt in the lyrical note pervading his work, its effectiveness is due to the power of organization that holds detail into coherence.

In such an almost panoramic canvas as *Sunderland*, nicety of scale adjusts the relation of the undulating hills, the thrust of trees, the gentle declivity in which buildings are set, while the modulations of greens in turf and foliage bring a liveliness to the painting.

Excellent figure pieces are included, nudes with lithe, resilient forms and vibrant warmth of flesh tones. Among them, there is *Harmony*, a girl bending over a sheet of music, her bright green jacket a foil for a pallor of face and graceful hands; and the delightful blonde child with downcast eyes, *Susie*, a diaphanous froth of blue ruffles framing the charm of adolescent features. (Kraushaar, to Dec. 30.)—M. B.

American Color Etchings

Completing a series of print shows, the current display of American color etchings, like the lithographs and woodcuts seen previously at this gallery, indicate that American printmakers are intensely interested in the technical aspects of graphic and prefer to develop new methods and materials rather than cleave to conventional routines.

Some etchers feel that in an etching, colored or not, the line's the thing. Among these the Hayter influence is strongest, trickling down from the master's own furious *Falling Figure*, to Fred Becker's *Fandango* and through to less derivative works by Minna Citron, among others.

Another use of line, and a fine one, is seen in Sue Fuller's *Little Girl Jumping Rope*, which is gay, swift-moving and appealing, as is her less linear *Playing Ball*.

Other etchers prefer to compose their pictures in terms of color areas and non-linear textures. Thomas Richard Hood's lovely orangey *Crab*, and his delightfully slithering *Snake*, Milton Goldstein's *Bird*, and Vera Berdich's *The*

Inlaid Butterfly, which shows the pitfalls inherent in too much concern with technical facility, are all examples of this approach to color.

Other memorable pieces in an uneven show are Ezio Martinelli's *Bison*, claiming a distant relationship to cave drawings, Kenneth Kilstrom's wild-as-a-jam-session *Percussion Head*, and Karl Schrag's *Play of the Sun*, with its yellows leaping among the darkened tree forms. (Binet, to Jan. 15.)—P. L.

Forrest Bess

Forrest Bess, a Texas visionary currently making his New York debut, looks at the universe with his mind's eye, which, considering the simplicity of his work, is an eye of innocence. Bess thinks big thoughts, but paints very little paintings. As if he were on another planet, and looking at this one, he casts the earth's outer crust like a shadow against a sky studded with sun, moons or stars. Dark sky is contrasted with darker world, and the resulting silhouettes, little areas of solid color, are strewn with polka-dot moons, gilt fleur-de-lis stars, or grassy passages on blood-red terrain. Varied texture enhances the tiny designs. Here paint is thickly streaked; there it is thin. Slick, shiny-as-enamel surfaces alternate with others as coarse as emery.

Mystic art, if it is meaningful, stems from the heart, but these naïve visions seem to spring from intellect not from inspiration. The ultra-sophisticated may discover their well-hidden charms; but those looking for more substantial pleasures will feel that such innocence comes mighty close to preciousness. (Parsons, Dec. 18-Jan. 6.)—B. K.

Jared French

Drawings by Jared French all display accomplished craftsmanship in their fluency of line and pliancy of forms. Some papers, carried out in pencil heightened by white watercolor, suggest chiaroscuro work in their modeling through contrasts of light and shade. The drawings in silverpoint possess the delicacy characteristic of this medium, yet have a distinct coherence of design.

The nude drawings obtain a perfection of graceful forms defined by flowing contours, yet they seem curiously inanimate without that vital inner life that would bring conviction of their reality. It is, perhaps, for this reason that *Homage to Mantegna*, a group of skillfully arranged classical figures, becomes one of the most noteworthy pieces of the showing. Its imposing sculptural forms are brilliantly delineated in an impeccable frigidity that requires no breath of life. *Beach Scene*, showing figures against an immensity of sea and sky, and the imaginative *Summer's Ending* are outstanding items of the showing. (Hewitt, to Dec. 30.)—M. B.

Anthony Terenzio

Anthony Terenzio's first one-man showing makes immediate impression through its enticements of skillfully related color in the acuity and curvature of the planes of semi-abstract designs. While such a canvas as *The Mystery* presents an admirable color pattern, its design appears too impalpable to gain significance. Several canvases of plant forms, based on objectivity, yet escaping realism, achieve a sense of sound, inner



structure as well as decorative harmony. A sense of life and growth is inherent in these paintings. (Creative, to Dec. 23.)—M. B.

New Talent at the Modern

A scant seven months after its first "New Talent" show has come off the walls, the Modern Museum provides an opportunity for other new artists, with the second show in the series.

The selectees reaffirm the Modern's liberal interpretation of the word "new." In contrast to last year's nominees, all in their '20s and unknown to New York art circles, this year's choices range in age from 30 to 45, are well-known in their native states, and are, in some cases, familiar to art-conscious New Yorkers too.

Ynez Johnston, Los Angeles artist, who has had several solo shows in that city, paints in a manner that will remind some of the Bayeaux tapestry, others of the more decoratively involved fantasies of Klee. Both the caseins and the etchings which she shows here emphasize line, which is woven into involved and witty pictures within pictures. Color, when present, is secondary—a pity, since it is rich and subtle. The eye in looking at the picture tends to seek out the endlessly interesting detail, and only with effort finds itself able to concentrate upon the picture as a unity. Paintings in which the artist has been willing to sacrifice the clever phrase to the finished statement are most effective. In this category belong *Fragments from a Medieval Chapel*, with its lovely glowing blues, and the cheerful *Voyage to the North Pole*.

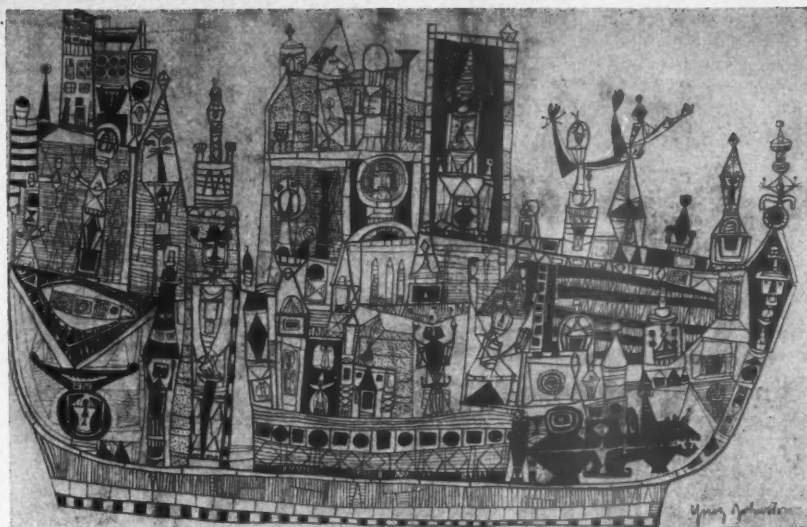
Louis Bunce, Oregonian who may presently be seen at the Metropolitan Museum, and heretofore has been known in the East chiefly for his serigraphs and other prints, paints in a popular, halfway-to- abstraction style. His work reveals an intense preoccupation with texture, not surprising in a printmaker, and a predilection for muted, earthy colors. Especially striking pictures are *Burned Land* and *Bay Boston No. 1*.

Ernest Mundt, architect, sculptor and director of the California School of Fine Arts, shows wire sculptures that are essentially three-dimensional line drawings. He is enamored of space, both the movement of the body through space, as shown by such pieces as *Gentle Gesture* and *Play*, and the architectural relations of forms in space, as shown by *Crystal* and *Growing Crystal*.

Just what the Modern's shows mean to the artists and the public is partially indicated by the reaction to the two shows. The first was enthusiastically received by the Museum's membership, though it only moved five to the extent of making purchases. (Shows are primarily a membership privilege, being open to the public on Mondays only.) From the second show, 11 works have been bought already. (Modern Museum, to Jan. 14.)—P. L.

Terence Duren

Terence Duren seeks to define in esthetic terms something of the inner emotional core of the Plains Indians. The artist has set himself a hard task, for it is difficult to penetrate the Indians' spiritual arcana which have conditioned his approach to life and formu-



YNEZ JOHNSTON: *Voyage to the North Pole*. Museum of Modern Art

lated his religious beliefs. Yet these abstract paintings reveal an inescapable sense of the mystery of Indian symbolism, which has been so carefully guarded from generation to generation.

The paintings, with their careful adjustments of curving and rectangular planes, form handsome designs. If *Thunder Bird* suggests an obvious symbolism, the objective basis of the still-life *Bird and Fruit*, or of *The Instruments*, rich in color and decorative detail, scarcely conveys their esoteric significance to the average observer. Yet one may admire such a canvas as *Black Hills Gold*, showing dark figures, boldly silhouetted against a glittering background, or the rhythmic movement of light and color in *Weeping Water*, even if their occult meaning is lost. (Grand Central, Vanderbilt, to Dec. 23.)—M. B.

Ingrid Sasson

At 25, Ingrid Sasson is a devoted disciple of Arthur Upham Pope and his researches into Persian art. Her first one-man show stems from a conscientious study of Persian miniature painting. Exhibits resemble the originals in brilliant coloring, and in the insignificance of the human figure except as part of the grand design of the composition as a whole.

Commenting on the 22 gouaches and sketches which comprise the show, Dr. Pope remarks: "Perhaps the most noteworthy feature is the sheer joy of these paintings. . . . It is quite obvious that Miss Sasson took a vast relish in what she was doing. There is vibrant and contagious happiness in every picture. . . . This work has something of the 'glory and freshness of a dream'."

This is quite possibly true, but the show also has something of the quality of Colonial Williamsburg in that it makes an original seem superior to a reproduction, restoration or re-creation. (Ferargil, to Dec. 24.)—N. L.

Gene Grant

Now 46, Gene Grant was trained at Syracuse and Fordham Universities, practiced law successfully for 12 years in New York, and saw three years' service in the Navy in the Pacific during World War II. On his return, he

made California his headquarters for junkets to Mexico and Europe, abandoned law, and began to paint.

Although his work has been shown in museums of California, Arizona, Colorado and Virginia, his first one-man show in New York is devoted largely to the results of a year and a half he spent in France and Italy. The French city street scenes, like *Monsieur Royet's Pharmacy*, and *Rue Gambetta—Villefranche* perhaps inevitably suggest Utrillo. Others, like *Haying in a Field in France* justify his billing as "an artist of the casual." (AAA, to Jan. 6.)—N. L.

Maxwell Mays

Prim New England villages, fashionable Paris, a sedate old southern mansion in Natchez, and the steamer *Priscilla*, flagship of the defunct Fall River Line, are all happily met in Maxwell Mays' third one-man show in New York.

The brightly decorative gouaches and watercolors suggest, in turn, the Grant Wood of *Paul Revere's Ride* and some of the carefully descriptive landscapes of Grandma Moses. Their usefulness is perhaps summed up by a comment in a circular available at the gallery: "What could be better than a picture of your Florida place to hang in your New England home? A portrait captures far more of the indolent flavor of life by the Gulf Stream than even the finest color photograph. What would be more desirable as a present for your Palm Beach hostess than a handsome portrait of her house?" (Ferargil, to Dec. 24.)—N. L.

Penn & Brush Graphic Show

A Christmas exhibition of work mostly in black and white and priced from \$5 to \$50 is on view at the Pen and Brush; prize-winners are noted in the Honor Roll on page 23. We especially liked the intricate design of Edna Stauffer's *Jungle Bound*, a handsome portrait by Greta Matson, Elizabeth Pratt's cityscape of *The Flower Cart*, Betty Waldo Parish's heavily stylized, sharply upright study of *West 15th Street*, and—first prize winner—the

[Continued on page 24]



SAGE: *Arithmetic of Wind*. Viviano

Artists Decorate New Vessels

A hand-picked group of contemporary American artists has been commissioned to decorate the interiors of two of America's newest and most luxurious ocean liners—the Independence and the Constitution. Scheduled to make their maiden voyages early in 1951, the \$25,000,000, 1,000-passenger American Export liners, operating between New York, France and Italy, will carry a collection of nautical-theme art ranging from Joe Jones' 40'x8' mural, on the wall of a restaurant aboard the S.S. Independence, to Max Spivak's tiny mosaics designed for the swimming pool.

Artists were commissioned by Henry Dreyfuss, industrial designer, who is responsible for the interior décor of the new liners. Those who contributed work are painters Joe Jones, Lawrence Kupferman, Max Spivak, Edmund Lewandowski, Henry Billings, Anton Refregier, and sculptor Bruno Mankowski. Others commissioned are Emil Norman, floral screenmaker; John H. Jacoby, New York artist and pattern maker, and mural designers Frank and Getel Nastasi, also of New York.

Gala Milwaukee Event

In honor of the Golden Jubilee of the Wisconsin Painters and Sculptors Society, the Milwaukee Art Institute and the Layton School of art are jointly sponsoring a gala Beaux Arts Ball for January 6. The fancy dress ball, first of its kind for Milwaukee, will have among its guests Carl Sandburg, who will give a reading from the works of the late Mrs. Laura Shelley, Wisconsin poet. Billed as "one of the most carefully planned social events in recent years in Milwaukee," the ball will have a \$3 admission fee, proceeds to benefit both the museum and the school.

Open Shows at Creative

During the months of January and February the Creative Gallery will hang, in a series of "open shows," paintings submitted with a \$2 entry fee from December 30 until January 20. Pictures should be delivered by hand to the gallery, at 18 East 57th Street. "Medium-sized" canvases are preferred.

More Gift Suggestion Groups in New York

IN THE DECEMBER 1 issue The ART DIGEST presented a summary of Christmas group shows opening early in the month in New York. Below are additional shows that have since opened. Last minute shoppers are reminded that most of the shows reported earlier are still on the gallery walls.

Albatross: Season's feature is a group of colored drawings by Yovan Radenkovich, M. J. Holmes, Edith Blum, Rasha, Cordich and Pancost. Also on view are some oils and smaller paintings. Prices from \$20 to \$800. (To Dec. 30.)

Art Students League: "Nothing Over \$100" is the policy for this Christmas show of work by young artists. Oils, watercolors, prints and sculpture are being sold from the walls, each piece replaced as it is taken away for Christmas giving or for a collection. (To Dec. 30.)

Barzansky: Landscapes, flower pieces and other paintings, drawings and sculpture especially selected for Christmas giving. Artists are Paul Bond, Joseph Gatto, Samuel Rothbort, Boris Solotareff, Shirley Kessler and Goldie Lipson among others. Prices range from \$75 to \$650. (To Dec. 30.)

Burluk: Added to a group that includes Milton Avery, David Burluk, and Moses and Raphael Soyer, are Louis Harris, Pennsylvania prizewinner Sterling Strauser, George Biddle, Hilda Katz, Ralph Dubin, Julia Breftovan and Rifka Angel. Result: a somewhat conservative Christmas show. Priced from \$50 to \$500. (To Dec. 30.)

Charles 4th: Offerings by gallery regulars include Ben Brown's woodcuts, Ben Bishop's encaustics, gouaches by Pauline Schubart, Ralph Dubin and Peggy Lewis, and oils by Michael Lewis. Also shown are black and whites by prominent moderns. Everything priced at \$50 or under. (To Dec. 30.)

Eighth Street: Paintings by more than 50 artists in a variety of manners, "none ultramodern." Subjects are Greenwich Village, landscapes, seascapes, flowers and people. Priced from \$1 to \$100. (To Dec. 30.)

Grand Central Moderns: Christmas Carnival presents new, small works by gallery regulars, mostly hovering on the edge of abstraction. Among those represented are Milton Hebard, Byron Browne, George Morrison, Ruth Gikow, Ernestine Betsberg, Arthur Osver, Virginia Banks, Hopkins Hensel, Hazard Durfee and Xavier Gonzalez. Priced from \$25 to \$150. (Dec. 15-30.)

Grells: Artists who have shown in this gallery since its opening are represented by watercolors, gouaches, drawings or sculpture. Works by Milton Avery, Maurice Becker, George Constant, Lyonel Feininger, Michael Lekakis and the less known Louise Nevelson, Dolia Lorian and Janet Marren cost from \$50 to \$100. (To Jan. 1.)

Lenox: "Little oil paintings of things American by artists well known and not" is this gallery's Christmas offering. Painters represented include Harry Hering, Davies, Daniel Millsaps, Ernest Roth, Margery Ryerson, Peter and Gerta Kerr and Horace Baron. Prices start at \$15, end at \$100. (To Jan. 20.)

New Gallery: A large group of inexpensive sculpture is the Christmas special. Work by David Hare, Peter Grippe, Rosati, Lassou and De Rivera. Also a drawing by Willem de Kooning, and paintings by Guston, Franz Kline, Marca Relli, John Ferren, Ben-Shmuel and Elaine de Kooning among others in a show that features work as new as the gallery's name. Prices go from \$50 to \$200. (Dec. 16-30.)

Regional Arts: A seasonal show of sculpture, paintings and graphics features work by Irving Amen, Will Barnett, William Chaiken, T. Wynna Perpener, Alfred Van Loen, Jane Wasey and Edward Zutrau. (To Dec. 30.)

Salpeter: Modestly priced, medium sized oils by gallery regulars, mainly romantics, but also expressionists, and abstractionists. Works by Crowley, Farruggio, Heidenreich, Hendrick, Kaplan, Lehman, Quanchi, Redein, Shoulberg, Sievan, Symon, Teichman and Ben Wilson. From \$75 to \$150. (Dec. 9-30.)

Van Loen: 2nd annual Christmas show features a large selection of sculpture, some graphics and paintings. Among the sculptors present are Nora Herz, Alfred Van Loen and Miriam Sommerburg. Paintings are by Gemma Walker and Bleyer, graphics by Ralph Dorazio and Gerchman. Prices from \$5 to \$125. (To Dec. 24.)

Viviano: Oils, gouaches, drawings and sculpture by Italian and American moderns include works by Afro, Carlyle Brown, Guttuso, Mirko, Morlotte, Pizzinato, Rollo, Felix Ruvulo, Kay Sage and Vespignani. Prices are from \$50 to \$300. (To Dec. 30.)

Wellons: Christmas offerings include drawings, prints, pastels, gouaches, watercolors and oils by painters Gertrude Tiemer, Nathan Hoffman, Edith Hoyt, Albert Sway, Jayson Schoener, Dahlov Ipcar and J. Leder. Also a group of small sculptures by Puccinelli, Rosenbauer, Mankowski, Schmitz and Lonzar. Prices start at \$25, go no higher than \$100. (To Dec. 31.)

Carvings from 'Down Under'

Six Australian sculptors are represented in a government-sponsored exhibition, current through December in the Australian Government Display Center in New York.

Coming into its own artistically, Australia today has a school of modern artists who are experimenting with new thoughts, ideas and mediums. One medium successfully exploited by Australia's contemporary sculptors is native hardwood—one of the hardest woods in the world.

Wood sculptures which have been sent here for exhibition from Australia include head studies, abstractions, and pieces with Australian motifs, such as Gerald Lewers' reclining *Kangaroo*. Shown together with samples of indigenous timbers and veneers, the sculptures were selected by Lyndon Dads-well, chief of the sculpture school at East Sydney Technical College. The 15-piece exhibition represents the work of five native Australians and an American-born graduate of the Boston Institute of Fine Art who has made her permanent home "down under."

The Honor Roll

(THE ART DIGEST presents a list of current winners of prizes and awards in national and regional group exhibitions. An asterisk indicates purchase prize. Following the artist's name is the medium and the amount of the award, if a cash prize.)

Art Association Watercolor Annual, San Francisco

*Engel, Jules, w. c. S.F.A.A. prize
Bordewich, Nancy, Artists Council gouache & crayon prize
Armer, Ruth, gouache Artists Council prize
Robinson, Increase, gouache S.F.A.A. prize
Cutrow, Leonard, w. c. hon. mention
Graham, Ellwood, w. c. hon. mention

California Watercolor Soc. Annual, Pasadena

*Fujita, Sadamitsu, \$250
*Serisawa, Sueo, \$250
*Stussy, Jan, \$100
Dranko, Robert, \$100
Adams, Clinton, \$50
Engel, Jules, \$50
Nunes, Gordon, \$50
Jackson, Robert, hon. mention
McVicker, J. Jay, hon. mention

Metropolitan Museum, American Painting Today, 1950, New York

Knaths, Karl, first oil \$3,500
Lebrun, Rico, second oil \$2,500
Kuniyoshi, Yasuo, third oil \$1,500
Hirsch, Joseph, fourth oil \$1,000
Magafan, Ethel, oil hon. mention
Provan, Sara, oil hon. mention

Pen & Brush Club Graphic Show, New York

Stauffer, Edna, litho., 1st prize
Miller, Helen, drawing, 2nd prize
Priest, Hartwell, etch., hon. mention
Blumenschein, Helen, serigr., hon. mention

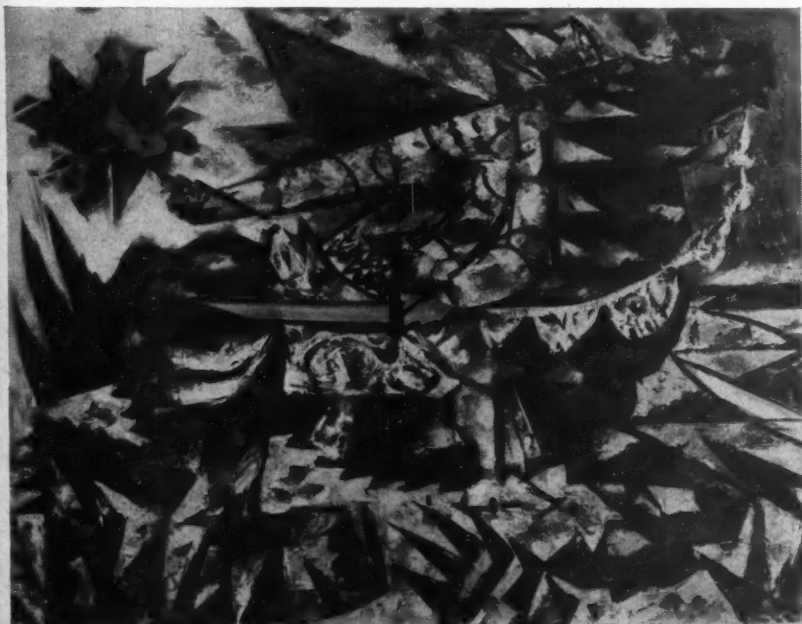
San Francisco Fourth Annual Art Festival

*Howard, John Langley, oil \$500
*Lockwood, Ward, oil \$500
*Mullican, Lee, oil \$500
*Tepper, Gene, oil \$500
*Woods, Gurton, sculpt., \$500
*Bitz, Hayden, oil \$250
*Bohrbach, William Allen, oil \$250
*Evans, Richard, drawing \$250
*Mundt, Ernest, sculpt., \$250
*Hock, Walter, \$100
*Bloch, Lucine, \$100
*Norman, Irving, \$100
*Johnson, Inez, \$100
*McCheesney, \$100
*Siegle, Ralph, \$50

Society of Western Artists Annual, San Francisco

Blos, Peter, oil \$250
Kester, Leonard, oil award
Lauritz, Paul, oil award
Goldberg, Fred Fredren, oil award
Todhunter, Francis, oil hon. mention
Williamson, William H., oil hon. mention

WARD LOCKWOOD: *Warrior with Flowers*, \$500 Prize, San Francisco Municipal Show



December 15, 1950



SADAMITSU FUJITA: *Harbor Living*, Calif. Watercolor Society \$250 Purchase Prize

Lockwood, Florence, oil hon. mention
Hosmer, Lawrence, oil hon. mention
Kern, Albin, oil hon. mention
Harris, Sam, oil hon. mention
Hughes, Louis J., w. c. award
Hulett, Ralph, w. c. award
Quinn, Noel, w. c. award
Obata, Chiuira, w. c. hon. mention
Pickford, Robin, Jr., w. c. hon. mention
Gates, Wendell N., sculpt. award

That Neanderthal Look

Short, muscular, bandy-legged Yogi Berra, catcher for the New York Yankees, has been voted by the National Association of Women Artists as having "one of the most down to earth faces in America," according to the New York Mirror. "It stimulates women's subconscious yearning for the Neanderthal Man," the women artists are quoted as saying.

Abstractionists in Utica

An exhibition of "current trends in British and American painting," comprising 35 pictures largely of the advanced style, is on view at the Munson-Williams-Proctor Institute, Utica, N. Y., through December. All of the works have been loaned by Edward W. Root of Clinton, N. Y. Root was recently appointed consultant in art to the Institute.

Many of the paintings in this show are by the American abstract artists who refused to enter the current Metropolitan Museum competition, and whose work is now being featured in the De Young Museum show in San Francisco (see page 9). They include William Baziotes, Jimmy Ernst, Jackson Pollock, and Theodoros Stamos. Others in the show are British artists Moore, Tunnard, Nicholson, and Piper.

Cincinnati Art Found Healthy

"Solid, vigorous and healthy, not given to stylistic extremes." That is how jurors Francis Chapin, Chicago painter, and Andrew C. Ritchie of the Museum of Modern Art, characterized this year's submissions to the fifth annual exhibition of the Artists of Cincinnati and Vicinity. The show, containing 127 works by 92 artists, will remain on view at the Cincinnati Museum to January 14.

Among the better known artists represented in the exhibition, which the museum's assistant curator Edward H. Dwight calls "the best cross-section of work of this region," are Edward R. Burroughs, Dean of the Dayton Art Institute; Luis Eades of the University of Kentucky art department, and William E. Hentschel, instructor of advanced painting in the Cincinnati Art Academy.

Eastern Arts Convention

Eastern Arts Association, now an affiliate of the National Art Education Association, will hold its first national convention in New York March 28-31.

A Modern Viewpoint

By Ralph M. Pearson
Prize Awards at Met

A JURY ACTING for the Metropolitan Museum has announced through the medium of its prize awards that six paintings from among the 307 in its exhibition "American Painting Today, 1950" are the "best" in this national showing and thereby, by implication, the best among current paintings in the country. The announcements do not say, "best in the opinion of the jury of three men." They say "best"—period.

I have never believed in prize awards. All such judgments are opinions. All are arguable but unprovable. If a dozen informed juries made their lists of bests and results were averaged, the final decision would be about as near as we could get to a just democratic award. Or, better, if a dozen informed individuals so acted, the result would be still nearer the elusive truth because the compromises of group jury votes would be avoided. To start that process going, and because anyone has the right to appoint himself an unofficial one-man jury, and because the Met sets so distinguished an example, I dare announce my list of "bests." It includes the following artists (not listed in order of merit).

Albright, Lebrun, Burlin, Beckmann, Mandel, Ruellan, Gross, Fogel, Finch, Bavinger, Jamieson, Teyral, Ruvolo, Romano, Lopez, Kupferman, Knaths, Greenwood, Fine, Drumlevitch, Cowles, Chapin, Burgess, Serisawa, Berman, Morris, Millarc, Loran, Le Clair, Hantman, Freedman, Gonzalez, Ellis, Cox, Chavez, McFee, Dodd, Spruce, Lester. Kuniyoshi and Hirsch, I would include on their record, if not on the paintings shown.

Here are 40 names out of 307. As a preferred list among these, I select: Lebrun (winner of second prize) and Albright for top honors, and Burlin, Beckmann, Mandel, Ruellan, Gross, Fogel, Finch, Bavinger, and Jamieson for high honors which cannot be graded as to specific progressive ratings. These "awards" are, of course, based only on the single work of each artist shown; some such single works are above, some below the artist's average production.

There is agreement here with the official jury, it will be noted, on only one name—Lebrun. The first prize winner by Knaths I would place among other genuine works of originality and power, but not at the top. In the Hirsch fourth prize, a serious blemish of empty blackish flat tones, which obscure form in parts of the canvas and are thereby out of key, prevent top honors. In the Kuniyoshi third prize, I shall have to be shown (and hope to be) that this painting is a gain over his previous highly distinguished work.

The exhibition as a whole is certainly well chosen and does give an excellent cross-section of contemporary American production. Much more constructive than making lists of "bests" in such a showing (my own non-final included) will be the attempt to sense, feel, enjoy and appraise as justly as possible each artist's work on its own merits. Such alert sensitivity is a desperate need.

57th Street in Review

[Continued from page 21]

handsome near abstraction by Edna Stauffer, a lithograph called *Bird of the Hurricane*. (Pen and Brush, to Jan. 1.)—N. L.

Americans in Paris

Eighteen artists who are, on the average, under 30, and who have been living and working in Paris for some two-and-a-half years, are exhibiting work in a current show which proves that Parisian attitudes are contagious. Whatever it is that Paris produces—taste, sophistication, élan—these Americans have absorbed the influence and now, with few exceptions, they look more French than American.

On the whole, this is a fresh and lively show, a show full of the excitement of discovery. Happily, it includes no carbon-copy Picassos. Indirectly, Matisse and Villon may be responsible for the color here, but not for the idioms.

Perhaps the most inspired exhibitors are the sculptors. Shinkichi Tajiri creates an excellent relatedness between two spikey, ritualistic gladiators. Sidney Greist stacks layers of colored discs and balls on a flexible steel rod to create a rollicking, rocking piece called *Impossible Column*. Gabriel Kohn offers a striking head, quite classical in form, quite modern in feeling.

Among the painters, Charles Semser and Hugh Weiss, both working on Cresson Scholarships, show considerable talent, the former in brilliantly colored, splintered paintings which stem from the Impressionists technically, the latter in expressionist paintings, one of which—a tormented street scene infused with red—comes out of Soutine. Roy Boot's pictures, in which the coarsely applied paint makes lively patterns of slobber subjects, are quite arresting. Reginald Pollock presents a strange beach scene in which ominous nude figures are set, like gross cut-outs, against an infinite expanse of pink beach.

Color, taste, charm, or that certain undefinable something, make paintings by Jonah Kingstein, Oscar Chelimsky, Donald Laitt, Jules Olitsky, and Carmen D'Avino peculiarly French.

On the other hand, John Anderson produces coarse-textured, non-objective, non-French compositions. Mottke Weissman's trio of musicians combines something of Weber with something of Levine. Norman Rubington makes striking personal mystery by spotting three tiny, luminous red crabs against a ghostly table setting. And Jack Davis puts a premium on his passport by going back to the American Indians for his non-objective symbols. (Hacker, to Dec. 30.)—B. K.

Cubism and African Sculpture

A wealth of interesting and beautiful African sculptures and a few minor Cubist paintings comprise an exhibition on "Cubism and African Sculpture." Historically a connection between the two is easy to see; Picasso was deeply moved and influenced by African sculpture and shortly thereafter entered the phase which lead to his development of cubism. One need only look at a piece of African sculpture to see how much its forms have been taken over in the forms utilized by the cubist paint-

ers. To glance from a Dan tribe mask, a medicine statue of the Bateke tribe, or an ancestor statue from the Basonge tribe, to a Picasso, Braque, a Léger or Severini of cubist period requires little adjustment of our eyes. Yet in their visual similarities they emphasize their essential irreconcilable difference: that between an emotionally evolved and an intellectually conceived work of art. (Segy, to Dec. 30.)—P. L.

Judson Smith

Joining the ranks of the young non-objectivists, Judson Smith, 70-year-old founder of the Woodstock School, reappeared on the scene last fortnight for his first solo show in many years. Smith, who started out as a painter of Woodstock ruralia, started to edge over into cubism about 20 years ago, and about three years ago entered the non-objective ranks. His recent show included work in about four abstract forms, one closely related to the tape-like style of Bradley Walker Tomlin, Smith's close friend.

Smith's switch to pure abstraction seems to have been an easy one. Apparently delighted with his new freedom, he strings free and loosely painted patterns across big canvases. Color is still characteristically on the quiet side, but occasionally he lets loose a hot-toned burst. Though his idiom is elusive—now being crisply geometric, now rambunctiously amorphous, now primly totemic—Smith's taste is generally unassailable. (Hacker.)—B. K.

Ballet Art

Gratifying to both balletomaniacs and graphophiles is this exhibition of David Mall's collection of ballet art, mostly prints, sparked with a few watercolors and drawings. Subjects are leading stars of the 18th-century ballet as seen by Currier and Ives and French lithographers, and sets and costumes as visualized by designer-artists, such as Bérard, Tchelitchew and Dali. (Bodley, to Jan. 6.)—P. L.

Foreign Artists on U. S. Grants

Five artists, including one sculptor, two painters and two painter-sculptors from four countries, are about to return to their home countries after spending three months in the United States under the auspices of the 1950 International Arts Program, administered by the Institute of International Education with funds supplied by a grant from the Rockefeller Foundation.

During the time spent in this country, the artists visited American schools, spoke and studied with American artists, and generally acquainted themselves at first hand with whatever interested them most in American art.

Before leaving this country, they met as a group with some American artists, to discuss and evaluate their impressions, and their hosts had a chance to view their work in an exhibition at the Architectural League.

Robert Adams, English sculptor, is probably the most familiar name to Americans. He carves tall, abstract wooden sculptures which examine the architecture of the human figure in its relation to space. He also prints monotypes, studies in black with color accents of movement and space.

[Continued on page 28]

ART BOOKS

Barker on American Painting

"American Painting" by Virgil Barker. 1950. New York: The Macmillan Co. 717 pp. Illustrated. \$12.50.

Forty-five years have elapsed since Samuel Isham first published his pioneering *History of American Painting*, long a standard reference work. Since that time interest in and knowledge of American art history has grown enormously. The fresh and still adventuresome field of study has attracted more and better-trained researchers, while much painting, sculpture and craftwork of America's first two centuries has moved from attics, antique and curiosity shops to respectable position in art museums.

In addition to all the new material, historians have learned about America's art past, critics have stimulated public interest by their busy re-evaluation of older painters, now studied in the light of 20th-century taste and standards. Nevertheless, although Isham's work has been followed by many rewarding books on special phases of American art, it is only now, with the publication of Barker's important study, that we have a thoroughly comprehensive one-volume history of American painting. Its critical approach is of a high professional caliber and it is complete to our present knowledge of painting activities in America, from the first clumsy stirrings in the Colonies to the mature flowerings of native art in the work of the late 19th-century triumvirate, Homer, Ryder and Eakins, with which the book concludes.

Barker follows Isham's pattern of historical analysis, but he stops far shorter than the latter, by leaving Isham's Cosmopolitan phase and all reference to contemporary art to other writers. In this sense, his book's title is misleading for in using 1880 as the end of the Provincial period he ignores all art of the past 70 years. This will undoubtedly disappoint some readers; but there is little else of importance to cavil at in this history. For while one may not always agree with Barker's estimates of individual painters (Feke, for example), no one can fail to recognize the high critical perception and conscientious research that has gone into the much-needed major work.

Eighty-six individual artists are discussed or identified in the first half of the book, the Colonial section, and 350 in the second, Provincial, period. The background of each group of artists

is reported with accuracy and understanding and their contributions evaluated with much originality and distinction. The development of American art from the predominance of portraiture to diversified expression encompassing also landscape, still-life, anecdote, history and other special subjects is vividly traced. Similarly Barker shows well how the single ideal of realism was later challenged by others, chiefly romanticism of one sort or another.

In this long parade of major and minor painters in the main tradition—from Smibert, West, Copley and others to the Hudson River School and Homer, Eakins and Ryder—the author also includes those other workers with paint, the artisans and amateurs, the painters of miniature and fractur, of huge panoramas and small conversation pieces. Other special subjects, too, are accorded their chronological place, like the influence of foreign-born painters and the growth of art organizations.

An excellent and expansive bibliography and 100 black and white plates (more reproductions would have been useful) accompany the book, which seems destined to be the reference work on the subject.—J. K. R.

New Books

IN MY VIEW, by Eric Newton (Longmans, Green, \$2.50). *Collection of articles by a well-known British sculptor-critic.*

DUTCH BOOK PLATES, by D. Giltay Veth (Arts, Inc., \$5). *Reproductions of 83 modern Dutch plates with an introduction by a collector.*

Art-Materials Fellowship

The establishment of a fellowship to develop new materials and techniques for the fine arts has been announced by Dr. Edward R. Weidlein, Director of the Mellon Institute in Pittsburgh. The fellowship is sponsored by the National Gallery of Art. Under its long-term research program, the latest techniques of chemistry and allied sciences will be applied to the study of artists materials, both those used in original work and in restorations, with a special view towards increasing permanence.

The need for this type of research has long been felt, and Ralph Mayer in his column in THE ART DIGEST has been an active campaigner for a research project of this sort.

First incumbent of the fellowship is Dr. Robert L. Feller, recent recipient of a Ph.D. in the field of physical-organic chemistry from Rutgers.



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ZOFFANY: John Winter, Esq.
In Parke-Bernet Sale

Coming Auctions

IN AN AUCTION scheduled for im-
mediately after the holidays, a group of
Gothic and Renaissance work and Egypt-
ian, Roman and other antiquities from
various collectors, including the late
Gregor Aharon of New York, will be
dispersed. The sale will take place
January 4 at the Parke-Bernet Gal-
leries. On the following two days the
same galleries will place on the block
sporting paintings, English and French
furniture and an important Beauvais
tapestry of *Jupiter and Antiope*, of the
Louis XV period.

Among the items featured in the
earlier sale are many bronzes from an-
cient times, and a notable Hellenistic
marble torso of a youth. The Gothic and
Italian Renaissance pieces include sta-
tuettes, Limoges enamels, silver orna-
ments, table articles, a gilded copper
Crucifixion and a Romanesque figure
of a *Centurion*. Paintings included in
this sale are, among others, *Landscape
with Figures* by Adriaen and Pieter
Bout, a 15th-century Bohemian School
Madonna and Child, and a *Portrait of
a Young Man* by Karel Fabritius. Old
master drawings, a Brussels early Ren-
aissance tapestry, velvets, embroideries
and furniture are also in this first sale.
The objects will be on exhibition from
December 30.

In the second sale will be four Eng-
lish sporting paintings by C. C. Hender-
son, formerly in the collection of Lord
MacDonald; a pair of foxhunting scenes
by F. C. Turner, and *Coursing* by Rich-
ard Ansdell, among others. Notable
among the portraits are Zoffany's *John
Winter Esq.*, and works by Höppler,
Thomas Beach, Francis Cotes and Cor-
nelius de Vos, in addition to an Arab
scene by Schreyer and a *View of London*
by James Pollard. Both English and
French furniture and smaller items of
the choicest period are included. The
Beauvais tapestry, in the Louis XV
style, dated around 1760, is after Fran-
çois Boucher. Highlighting the remain-
ing decorative objects are pairs of a
Georgian lustre candelabra, a large se-
lection of lamps, mantel clocks and fire-
place equipment. These items will be on
exhibition from December 30 and sold
January 5 and 6.

Auction Calendar

January 4, 1:45 P.M. Parke-Bernet Galleries:
Gothic & Renaissance works of art, Egyptian,
Roman & other antiquities. Property of the es-
tate of the late Gregor Aharon, New York private
collectors & others. Paintings feature
Landscape with Figures by Adriaen Boudewyns
& Pieter Bout, *Madonna and Child*, 15th-cen-
tury Bohemian school and *Portrait of a Young
Man* by Karel Fabritius. Also Old Master draw-
ings & illuminations. Exhibition from Dec. 30.

January 5 and 6, 1:45 P.M. Parke-Bernet Gal-
leries: Sporting paintings, English & French pe-
riod furniture, an important Beauvais tapestry,
Jupiter and Antiope. From the residence of
Wm. Goodby Loew. Includes works by C. C.
Henderson, F. C. Turner, Richard Ansdell, E.
F. Lambert, Francis Sartorius, Zoffany, Höppler,
Thomas Beach, Francis Cotes, Cornelius de Vos,
Schreyer, and James Pollard. Exhibition from
Dec. 30.

Recent Auction Prices

Following are some recent public auc-
tion prices on paintings and sculptures. All of the winning bids are from sales at the Parke-Bernet Galleries, New York.

Boucher: <i>Pastorale</i> (P-B)	\$13,000
Watteau: <i>Fete Au Dieu Pan</i> (P-B)	12,500
Nattier: <i>The Marquise de Ligneris</i> (P-B) ..	11,000
Pater: <i>The Suing</i> (P-B)	10,000
Greuze: <i>Mlle. Ledoux</i> (P-B)	9,000
Lancret: <i>Le Duo</i> (P-B)	9,000
Vigee-Lebrun: <i>Etienne Nicolas Landry de St. Aubin</i> (P-B)	9,000
Greuze: <i>La Premiere Lecon D'Amour</i> (P-B) ..	8,000
Guardi: <i>View of Venice</i> (P-B)	6,750
Corot: <i>La Tour Au Bord de L'Etang</i> (K) ..	3,600
Renoir: <i>Portrait of a Child</i> (K)	3,500
Utrillo: <i>La Rue Norvins et La Sacre-Coeur (K)</i>	3,500
Matisse: <i>Reclining Nude—Bronze</i> (K)	2,800
Sully: <i>Commodore Stephen Decatur</i> (P-B) ..	2,800
Renoir: <i>Payages Cagnes</i> (K)	2,500
Neale: <i>William Strickland, Esq.</i> (P-B) ..	2,250
Forain: <i>La Conversation</i> (K)	2,000
Both: <i>The Ferry Boat</i> (P-B)	1,800
Marieschi: <i>Harbor Scene I</i> (P-B)	1,700
Marieschi: <i>Harbor Scene II</i> (P-B)	1,700
Teniers: <i>The Younger: Interior with Lady Playing a Lute, and Two Figures</i> (P-B) ..	1,700
Pissarro: <i>Le Pont du Havre</i> (K)	1,300
Boucher: <i>Portrait of a Young Girl—Chalk Drawing</i> (P-B)	1,200

Art Lottery at Venice

At the close of the 25th Venice Bien-
nial International Art Exhibition, the
Biennale de Venezia, self-described as
an autonomous institution, held, in the
presence of a notary, a lottery of the
tickets of admission or subscription en-
trance cards, all of which were num-
bered as issued. The winning tickets
were then announced in the leading
Italian newspapers. Owners of the orig-
inal numbers were required to present
the tickets "at their own risk" within
180 days of the announcement, but win-
ning tickets whose owners were abroad
could be sent to the Biennale accom-
panied by a declaration of the diplo-
matic or consular representative to
whom the ticket was presented within
the prescribed time.

In all, 44 objects of art were won in
the lottery, including paintings, draw-
ings, engravings, sculpture, vases, a
plate, a lace collar and a rectangular
tray. Some of the artists whose work
was thus distributed are not unknown
to American gallery-goers. Among them
are C. Carra, F. De Pisis, G. Viviani, A.
Tosti, B. Cassinari, Santomaso, and L.
Bartolini.

"The prizes," in the quaint wording
of the official announcement from Ven-
ice, "may be fetched at once at the of-
fices of the Biennale (Ca'Giustinian,
Ridotto)." Will the Metropolitan, the
Museum of Modern Art, the Whitney,
and other institutions holding or plan-
ning exhibitions of contemporary art
please note.

No Descendents of West, Stuart

After a two-year unsuccessful search for a descendent of Benjamin West, the Artists' Fellowship, Inc., this month presented a testimonial page of its Doomsday Book to the Benjamin West Society of Swarthmore College. Presentation was made at the Salmagundi Club by Henry O'Connor, president of the Fellowship. The Doomsday Book is a life record of deceased American Artists, and testimonials from the book are presented from time to time to surviving members or descendents. Names added to the book during the past year are the late Taber Sears, Joseph R. Barr, Hubert C. Lauber, Frederick Marshall and Charles L. Hinton.

The Fellowship forsook its search for a West descendent after word was received from London that the Royal Academy could find no descendent. The Fellowship has also failed to find any descendent of Gilbert Stuart and the testimonial page in his case was presented to the Gilbert Stuart Memorial Foundation of Saunderstown, R. I. Members who have been active in the searches are Francis Vandever Kugler, historian of the Fellowship, and Frederick Price of Ferargil Galleries.

To Advise on Industry Design

Latest associate of Boston's Institute of Contemporary Art in its Design in Industry program is the Fostoria Glass Company of Moundsville, West Virginia. Under the terms of an agreement, the Institute's Department of Design in Industry will advise the handmade glassware company, in all phases of its design program.

Other participants in the Design in Industry program, initiated to raise design standards in American industry, are Corning Glass and Steuben Glass; Reed and Barton, silver; Shenango Pottery; Baker Furniture; Cheney Brothers, fabrics; Paine Furniture Company; and Haviland and Co., china.

The Britannica Paintings

Upon inquiry to the Encyclopaedia Britannica regarding the reported dispersal of its Contemporary American Painting Collection, we are informed by Mr. Ballenger of Encyclopaedia Britannica Films, Inc., that "it is correct that the collection was taken over by U.S. Senator William Benton, Chairman of the Board of EB and EBF. The Collection as such no longer exists in its original form. Some of the paintings have been sold, others Senator Benton has presented as gifts and still others he is retaining for his own personal pleasure. EBFilms has taken over 40 of the paintings and they will continue on tour to educational institutions throughout the country."

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57th Street in Review

[Continued from page 24]

Painter Theo Bitter of Holland, who teaches at the Academy of Arts in The Hague, was the 1949 winner of the Jacob Maris Prize for the best painting done in The Hague during the preceding five years. He paints in an abstract-expressionist manner. His palette is usually dark, occasionally flaring into more vivid color as in *Woman with Fruit*.

Nicaraguans Ligia Acosta Chacon and Fernando Saravia Gavarrete both attended the School of Fine Arts in Managua and their work suggests that a student-teacher relationship may well exist. Both Miss Acosta's work and Saravia's late paintings employ vivid color, impetuously splashed on the canvas in broad sweeping strokes. Both probably use some sort of lacquer paint or heavy varnish on their works. Saravia's earlier work has similar characteristics, but it is much more somber in palette, and the forms are more naturalistic.

Krishnaji Kulkarni of India is also a textile designer. His work is decoratively simplified, and highly patterned. Color vividly contrasts bright and dark tones.

As for the impressions with which this varied group of artists leave the country, two are of special interest. One is the recurring question: "Why doesn't the government or some art group send exhibitions of modern American art abroad. We have no chance to see what contemporary American artists are doing." Since American artists have been fruitlessly asking this question for many a year, it went unanswered. The other was a reaffirmation of the observation that most viewers of the art scene have made. Abstraction seems to these painters to be the most omnipresent and vital trend in American art today. (Architectural League.)—P. L.

Fred and Dorothy Farr

Sculpture, ceramics and jewelry by Fred Farr, paintings in oil, gouache, and pastel, along with others in pencil and on batik by his wife Dorothy, comprise one of the season's unique exhibitions on the abstract side.

Dorothy Farr's boldly colored big abstractions bear such titles as *The Search*, *Triptych*, *The Return*, *Release* and *Culmination*. They recall, even when they do not exactly echo, work by such masters of the medium as Klee, Miró and Kandinsky. Her colored wall hangings—batik is not exactly the accurate word, although it is employed in the catalogue—are made from a rather unique process by which color is applied with a brush in portions, as sections of hot wax (which prevent cloth from "taking" the color in which it is dipped) are removed. To at least one observer, the designs on cloth are more easily assimilated, less baffling, than those on canvas.

Fred Farr's ceramics are completely decorative and delightful; the sculptured pieces in clay and bronze suggest, in their more serious moods—as in *Idol No. 1*—Jacques Lipchitz; in a lighter vein, like the bronze *Centaur*s, Alexander Calder's stables. (Schaefer, to Dec. 24.)—N. L.

John Wells James

John Wells James, 77-year-old artist, who has belonged to the Salmagundi Club for more than 30 years, and who endows the Club's annual Thumb-Box Purchase Fund, is having a show of 27 oils. A longtime member of the National Academy of Design and of the New Hope Art Association, James' style is not tight, hard or crisp in the Wayman Adams-Luigi Lucioni tradition of the academic style. But James is clearly an artist who prefers the picturesque, in Spain or in Lambertville, N. J., which he portrays with a reasonable fidelity and with a tip of his hat in the general direction of Cézanne and Van Gogh in his less turbulent moods.

The flower studies—poppies, petunias, golden rod, morning glories, etc.—are just exactly that. Among the best in the show are *Old Willows*, which shows sunlight on a brook, a bridge, a scattering of houses and trees in muted greens; a study of placid houses on sleepy water called *Down the Canal*; a handsome rendering of the *Canal at New Hope*; and *Old Houses*, again seen from a deserted, sunlit and perfectly peaceful canal. The show is as agreeable, and just about as significant, as the subjects. (Salmagundi, to Dec. 25.)—N. L.

Art for Grants

[Continued from page 16]

stuff of city streets and urchins into brightly colored and haunting patterns. Peppino Mangravite, Edward Chavez, Xavier Gonzalez, Mitchell Siporin, Pat Trivigno, and Jacob Lawrence assemble figures into semi-abstract designs, the last three with commendable originality. Others bidding for honors are William Palmer, Iver Rose, Eric Isenburger, and Carlos Lopez.

Sculptures exhibited are more diversified. Handsomest are Baizerman's voluminous, hammered copper nudes, one a complexly interwoven frieze with a surface which has the vibrancy of a Renoir. Umlauf is an up-and-down carver, sometimes strongly abstract. Lu Duble shows an ability to organize in three dimensions, but a tendency toward mannered expression. Chaim Gross' playful woodcarvings, Milton Hebbald's stylized pieces, and John Rhoden's conservative offerings round out a section which, though not particularly inspired, shows a formidable degree of technical competence. (American Academy, to January 15.)—B. K.

Rodin Heritage

[Continued from page 16]

Or was it a discovery he made in the potentiality of his materials, especially bronze? Probably a combination of the two and perhaps others. From one of the quotations in the catalogue of the show it is stated that there still exist at Meudon, France, some 1,500 moulds never cast, "some, extremely daring representations; some, almost automatic expressions; some, forms derived from the suggestions of ink spots and stains. . . ."

Which confirms what the Buchholz showing amply suggests: that Rodin was one of those rare artists whose artistry know no limits within the general sphere of making mass and volume take on life. (Buchholz, to Jan. 6.)—P. B.

Where to Show

NATIONAL SHOWS

(Unless otherwise indicated, open to all artists)

Brooklyn, New York

5TH NATIONAL PRINT ANNUAL. Mar. 21-May 20. All fine print media excluding monotypes. Entry fee \$1. Entry cards due Jan. 10. Entries due Jan. 25. Write Una E. Johnson, Department of Prints & Drawings, Brooklyn Museum, Eastern Parkway.

Hartford, Connecticut

41ST ANNUAL EXHIBITION CONNECTICUT ACADEMY OF FINE ARTS. Jan. 20-Feb. 11. Avery Memorial. Media: oil, oil tempera, sculpture, black & white. Entry fee. Jury. Prizes. Work & entry cards due Jan. 13. Write L. J. Fusari, Box 204.

New York, New York

9TH ANNUAL EXHIBITION AUDUBON ARTISTS. Jan. 18-Feb. 4. National Academy. Jury. Medals & prizes. Entry fee \$3. Entry cards & entries due Jan. 4. Write Ralph Fabri, 1083 5th Ave.

4TH ANNUAL EXHIBITION, KNICKERBOCKER ARTISTS. Feb. 5-17. Laurel Gallery. Media: oil, watercolor, casein, pastels, prints & small sculpture. Entry fee \$5. Work due Jan. 29. Write John J. Karpick, 115 Cabini Blvd.

35TH ANNIVERSARY EXHIBITION SOCIETY OF AMERICAN ETCHERS, GRAVERS, LITHOGRAPHERS & WOODCUTTERS & 12TH ANNUAL MINIATURE EXHIBITION. Feb. 2-28. Kennedy & Co. Jury. Prizes. Entry fee. Entry cards due Dec. 30. Work due Jan. 8. Write Society of American Etchers, Gravers, Lithographers & Woodcutters, 1083 5th Ave.

84TH ANNUAL EXHIBITION AMERICAN WATERCOLOR SOCIETY. Feb. 18-Mar. 4. National Academy. Media: watercolor, pastel. Entry fee \$3. Jury. Prizes. Entries due Feb. 7. Write Dick Crocker, 94 South Munn Ave., East Orange, New Jersey.

NON-MEMBERS EXHIBITION OF OILS AND SCULPTURE. Mar. 28-Apr. 21. Medal awards. Fee \$3. Work due Mar. 20. Write to The National Arts Club, 15 Gramercy Park.

12TH ANNUAL EXHIBITION NATIONAL SERIGRAPH SOCIETY. Mar. 6-Apr. 30. Media: serigraphy (no photo stencils). Jury. Prizes. Entry fee \$2. Entry cards & entries due Feb. 7. Write to Doris Meltzer, Serigraph Galleries, 38 W. 57 St.

Peoria, Illinois

NATIONAL PRINT EXHIBITION. Jan. 24-Feb. 21. Jury. Awards. Entries due Jan. 6. Write Ernest Freed, Director, School of Art, Bradley University.

NATIONAL STUDENT EXHIBITION OF COMMERCIAL ART. Feb. 11-Mar. 10. Open to students of advertising art and illustration. Jury. Prizes. Work due Jan. 30. Write Ernest Freed, Director, School of Art, Bradley University.

Philadelphia, Pennsylvania

146TH ANNUAL EXHIBITION OF OIL PAINTING AND SCULPTURE. Jan. 21-Feb. 25. Media: oil & tempera paintings & sculpture. Jury. Prizes & \$30,000 purchase fund. Sculpture due by Dec. 15 in New York; by Dec. 26 in Philadelphia. Paintings due Dec. 28 in New York or Philadelphia. Write Pennsylvania Academy of the Fine Arts, Broad & Cherry Sts.

33RD ANNUAL EXHIBITION OF LITHOGRAPHY. Jan. 8-26. Jury. \$75 prize. Entry fee \$85 to non-members. Entry blanks due Dec. 20. Entries due Dec. 26. Write the Print Club, 1614 Latimer St., Philadelphia 3.

35TH ANNUAL EXHIBITION OF WOOD ENGRAVING, WOODCUTS AND BLOCK PRINTS. Feb. 5-23. Jury. Two \$75 purchase prizes. Entry fee \$85 to non-members. Entry blanks due Jan. 18. Entries due Jan. 19. Write the Print Club, 1614 Latimer St., Philadelphia 3.

Portland, Maine

68TH ANNUAL OIL SHOW. Feb. 4-25. Jury. Entry fee \$1. Entry cards & work due Jan. 24. Write Bernice Breck, Sweat Memorial Art Museum, 111 High St.

68TH ANNUAL WATERCOLOR SHOW. Mar. 4-25. Jury. Entry fee \$1. Media: watercolor & pastels. Entry cards & work due Feb. 21. Write Bernice Breck, Sweat Memorial Art Museum, 111 High St.

St. Augustine, Florida

ST. AUGUSTINE ART ASSOCIATION EXHIBITION. Jan. 7-30. Art Association Gallery. Media: oil, watercolor. Yearly dues \$3. Fee \$1 per painting. Prizes. Entry cards due Dec. 20. Work due Jan. 1. Write Curator, St. Augustine Art Association, P.O. Box 444.

Sarasota, Florida

MEMBERS ANNUAL EXHIBITION (Section 1) Feb. 4-16. Sarasota Art Association. Media: watercolor, ceramics. Jury. Prizes. Membership fee \$5. Entry cards & entries due Jan. 10. Write Mrs. Elden Rowland, Rt. 4, Box 356-D.

MEMBERS ANNUAL EXHIBITION (Section 2) Feb. 25-Mar. 9. Sarasota Art Association. Media: oil, sculpture. Jury. Prizes. Membership fee \$5. Entry cards & entries due Feb. 1. Write Mrs. Elden Rowland, Rt. 4, Box 356-D.

Seattle, Washington

23RD INTERNATIONAL EXHIBITION NORTH-

WEST PRINTMAKERS. Mar. 7-Apr. 1. Seattle Art Museum. Entry fee \$2. Purchase prizes. Entry cards due Feb. 12. Entries due Feb. 14. Write Nancy MacFadden, 4552 E. Laurel Drive.

Springfield, Massachusetts

2ND ANNUAL EXHIBITION ACADEMIC ARTISTS ASS'N. Jan. 14-Feb. 11. Springfield Museum of Fine Arts. Media: oil & watercolor. Only work of academic character considered. Fee \$2 to non-members. Jury. Write to Helen MacKay, 201 Pine St.

Washington, D. C.

22ND BIENNIAL EXHIBITION OF CONTEMPORARY AMERICAN OIL PAINTINGS. Mar. 31-May 13. Media: oil, oil-tempera, encaustic. Jury. Prizes total \$5,200. Entry cards due Feb. 3. Works due Feb. 9 in Wash. or New York. Write Corcoran Gallery of Art.

Wichita, Kansas

20TH ANNUAL EXHIBITION OF CONTEMPORARY GRAPHIC ARTS. Jan. 7-29. Wichita Art Association. Jury. Purchase prizes. Work due Dec. 9. Write Mrs. M. G. Schollenberger, 401 N. Belmont Avenue.

REGIONAL SHOWS

Dallas, Texas

4TH SOUTHWESTERN EXHIBITION OF PRINTS AND DRAWINGS. Jan. 21-Feb. 18; Mar. 11-Apr. 8. Texas Fine Arts Association. Open to residents of Arizona, Arkansas, Colorado, Louisiana, New Mexico, Oklahoma & Texas. Jury. Prizes total \$500. Entries due Jan. 6. Write Dallas Museum of Fine Arts.

3RD ANNUAL TEXAS CRAFTS EXHIBITION. Feb. 17-Mar. 11. Open to Texas residents. Jury. Prizes. Entry fee \$2. Entries due Feb. 10. Write Dallas Museum of Fine Arts.

Decatur, Illinois

7TH ANNUAL CENTRAL ILLINOIS EXHIBITION. Feb. 4-Mar. 4. Open to artists living in Illinois within 150 miles of Decatur. Media: oil, watercolor. Jury. Prizes. Work & entry cards due Jan. 22. Write Jarold D. Talbot, Decatur Art Center.

Norfolk, Virginia

9TH IRENE LEACHE MEMORIAL ANNUAL. Feb. 4-25. Norfolk Museum. Open to artists born in Va. or N. C., resident in Va. or N. C. Media: oil, watercolor. Entry cards due Jan. 22. Work due Jan. 15-22. Jury. Purchase prizes. Write Mrs. F. W. Curd, 707 Stockley Gardens, Apt. 3.

Norwich, Connecticut

8TH ANNUAL EXHIBITION PAINTINGS, DRAWINGS, SCULPTURE. Mar. 11-26. Open to residents of eastern Connecticut. Fee \$1. Jury. Work due Mar. 3 & 4. Write Mrs. Jean Urbinati, 10 Brown St.

Omaha, Nebr.

THE MIDWEST. Feb. 14-Mar. 25. Open to artists of Iowa, Nebraska, Kansas, Missouri, Minnesota, North Dakota, South Dakota, Colorado, Oklahoma & Wyoming. Media: ceramics, metalwork, jewelry, textiles, & wood design. Jury. Purchase prizes. Entries due Jan. 29. Write to Joslyn Art Museum, 2218 Dodge St.

San Antonio, Texas

2ND ANNUAL TEXAS WATERCOLOR SOCIETY EXHIBITION. Feb. 18-Mar. 11. Write Museum. Open to present and former Texas residents. Jury. Prizes. Entry fee \$3. Entry cards and entries due Feb. 3. Write to Mrs. Leslie D. Flowers, 606 Elizabeth Road.

Sioux City, Iowa

IOWA MAY SHOW. Apr. 21-May 21. Open to all Iowa artists. Media: oil & oil mixed media. Jury. \$250 prizes. Entry cards due Apr. 1. Work due Apr. 15. Write John Wesle, Sioux City Art Center, 613 Pierce St.

Springfield, Missouri

21ST ANNUAL EXHIBITION. Apr. 1-29. Open to artists of Missouri, Kansas, Oklahoma, Arkansas, Iowa & Nebraska. Jury. Work due Mar. 24. Write Yvette Wright, Springfield Art Museum, P. O. Box 285.

Washington, D. C.

5TH ANNUAL AREA EXHIBITION. Jan. 20-Feb. 25. Open to artists residing within 50 miles of Washington. Media: oil, tempera, encaustic, watercolor, gouache, casein, graphics, drawings, sculpture, ceramics completed within past two years. Jury. Registration fee \$5.00. Entries due Dec. 28 & 29. Write Anne Crosby, Corcoran Gallery of Art, 17th St. & New York Ave.

SCHOLARSHIPS & COMPETITIONS

Detroit, Michigan

NATIONAL CARPET DESIGN COMPETITION. Open to residents of U. S. and its possessions. Seven prizes total \$2,000. Entry blanks and entries due by Feb. 15. Write Competition Committee, Arthur Fleischman Co., 12585 Gratiot Avenue.

New York, New York

ROME PRIZE FELLOWSHIPS. Oct. 1951-52. Open to U. S. citizens capable of doing independent work in architecture, landscape architecture, musical composition, painting, sculpture, history of art and classical studies. All applications due Feb. 1. Write American Academy in Rome, 101 Park Ave.

GUGGENHEIM FOUNDATION: Fellowships of \$2,500 for one year's research or creative work in fine arts. For U. S. citizens 25 to 40 years. Candidates must present plans for proposed study; applicants write to Henry A. Moe, Sec'y Gen'l John Simon Guggenheim Memorial Foundation, 551 Fifth Ave.

LOUIS COMFORT TIFFANY SCHOLARSHIPS: Grants up to \$2,000 will be made to students of painting, sculpture, graphic arts—men & women of unusual talent & personal qualifications who have already demonstrated their capacity for sustained effort in creative arts. Open to citizens of U. S. under 35 years old, married or unmarried, irrespective of race or creed. Applications in writing will be received until Mar. 25. Tiffany Foundation, 1083 Fifth Ave.

METROPOLITAN MUSEUM OF ART FELLOWSHIPS: 3 annual fellowships of \$4,000 each, involving 12 months of intensive study in 1 or more depts. of the Museum, are offered to qualified graduate students enrolled in fine arts depts. of U. S. universities. Fellowships will run from July 1, 1951 to July 1, 1952. Open to men and women who have completed 2 full years of graduate work by June 1951 in history of art, archaeology, or museum training at a recognized American college or university; who are able to furnish proof of exceptional ability & promise; and who have an adequate reading knowledge of French & German. Applications close Feb. 15. Write Dean of Education & Extension, Metropolitan Museum, 5th Ave. & 82 St.

SCHOOL FOR ART STUDIES NATIONAL SCHOLARSHIP COMPETITION. Open to residents of the U. S., from 18 to 30 years of age. Awards: \$600 tuition for 1 year in fine or commercial arts courses at school. Applicants must submit resumé of background and professional aims. Entries due Jan. 15. Write Secretary, School for Art Studies, 250 W. 90 St.

5TH ANNUAL AMERICAN INSTITUTE OF DECORATORS AWARDS. Designers may submit designs of fabrics, furniture, floor coverings, wall coverings and lighting offered for sale not prior to January 1, 1950. Entry blanks due February 5. For details on method of submission write American Institute of Decorators, 41 East 57 St., New York 22.

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Met's American Choices

[Continued from page 8]

"And yet it is probably unfair to ask more than this of our contemporary paintings. Here we have 307 artists selected from over 6,000 who submitted to the show, and representing a single year in art history. If it were possible to arrange an exhibition of a like number of examples of Venetian art, say, produced, during all of the 16th century or of French art during the 18th, would we find more than a dozen figures emerging as individuals rather than 'followers of'?"

Among the names new to New York in the exhibition, Miss Genauer selected, as outstanding, four from California—Millarc, Haines, Burkardt, Finch—Mintz of New Jersey; Feuerherm and Charles Allston of New York; Meigs of Nebraska; Congdon of Connecticut; and Bunce of Oregon.

As to whether the exhibition should have leaned more to the representational or more to the non-objective, this critic observed that "American art today is eclectic, and so should any exhibition be, which, like the Metropolitan's, attempts to survey that art. Who can know whether it is the innovators of our time whom posterity will cherish, or those who have harnessed their talents to tradition to drive to their own creative goals?"

Of the 307 artists whose work is represented in this great exhibition, approximately seven per cent are showing for the first time in New York. Three of that number, THE ART DIGEST is informed, have never exhibited their work anywhere before. These are 27-year-old Joseph Haydock of New York, who incidentally is employed in the Metropolitan Museum's own display department; 28-year-old John S. Murphy of Vineyard, Mass.; and 29-year-old Joseph Stapleton of Brooklyn.

Art in Chicago

[Continued from page 15]

The veteran Charles Kilgore, who claims the distinction of first invading Mexico when the big art movement started down there early in the century, shows several early pictures.

Ruth Van Sickle Ford, president-director of the Chicago Academy of Fine Arts, who paints all over Latin North America and the West Indies, has nine of her watercolors of big dimensions in the show. Cliffe Eitel contributes Mexican designs similar to several the State Department sent to Bad Nauheim for use in various German publications.

San Francisco's Civic Show

[Continued from page 15]

Although he found this year's festival the best so far, Frankenstein does not feel, however, that the Municipal Art Commission's efforts add up in the end. He pointed out that the exhibition included a large display of plans for public buildings, mostly schools, which are being built in San Francisco. "There is nothing in any of these plans to show that painters and sculptors are being or will be employed in the adornment of the buildings in question." To achieve that, he sadly concludes, will take a long while.

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Loot Being Restored

FROM THE U. S. Department of State in Washington comes an official reminder to universities, museums, libraries, art dealers and booksellers that "it is the responsibility and desire of the Government of the United States to recover and return to owner nations those cultural objects, including works of art, archival material and books, looted, stolen or improperly dispersed from public and private collections in war areas and brought to the United States during and after World War II.

"This responsibility has been shared by American institutions and American citizens. The response of museums, libraries, and dealers to a circular letter from the American Commission for the Protection and Salvage of Artists and Historic Monuments in War Areas requesting information about objects without a clear title has led to the recovery by this Government of a number of items of artistic and historic importance. The continued vigilance of American institutions and individuals in identifying cultural objects improperly dispersed during World War II is needed.

"Your co-operation in notifying the Secretary of State, Washington 25, D. C., concerning such objects which may come to your attention will be appreciated."

Objects which have already been returned by this means include celebrated tapestries from the Residenz in Munich, famous figures from bronze Romanesque doors of a church in Benvento, Italy, a Lucas Cranach which disappeared from the collection point of the Herman Goering collection at Berchtesgaden, and other celebrated manuscripts, rare books and drawings. The Department of State has returned these items to the governments of the original owners. The foreign governments are held responsible for returning items to private owners.

The subject of looting has been discussed in detail by the Metropolitan Museum of Art's James J. Rorimer, who, during World War II, was Chief of Section, Monuments, Fine Arts and Archives, Seventh Army/Western Military District. Published last July by Abela, the book is titled *Survival and Protection of Art in War*.

Five-Year Plan for Teaching

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Mrs. Lillian Field von Storch, head of the revised program, also serves as Consultant on Art Education for the Rhode Island State Department of Education.

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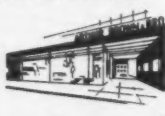
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League Activities

The American Artists Professional League has other interesting activities besides promotion of American Art Week and while awaiting the completion of Art Week reports, we will discuss the work of the League's Technical Committee. Older members of the League are familiar with the splendid work on behalf of artists' pigments which was done by former Secretary and now first Vice President, Wilford S. Conrow. He was well aided in this by former Vice President and now Honorary President, Albert T. Reid. The body of AAPL membership may well feel proud of this accomplishment.

The Technical Committee's Policy

The following matter has recently been brought to the attention of the National Executive Committee by an inquiry from a manufacturer of brushes (and, it is reported, a fine quality of artist's brushes) who states by letter that it has just completed arrangements for the distribution of a European brand of artists oil colors. The letter states that they are most desirous of complying with the specifications and recommendations established by the American Artists Professional League.

When quality of artists pigment was a very active subject with the Technical Committee, some years ago, Dr. Martin Fischer gave valuable assistance as a technician, adviser and friend of the League. So, when the inquiry came from the brush concern, our Executive Secretary wrote to Dr. Fischer for advice. We quote the reply from Dr. Fischer in full:

"The confusion incident to my retirement from the university has made me a bit late in answering your letter dated the fifth of November.

"The problem of the firm in New York which is asking the League seal of approval on its paint brushes and maybe other materials from pigments to grounds, should be informed, like so many other applicants, that the League does not endorse or condemn any manufacturer's products. All that the League asks is that the manufacturer concerned states on his label what is a true analysis of the material offered the fine arts artist.

"In the case of the brush manufacturer this would be a statement of what is the source and the nature of the materials—say, the bristles—put into the item offered the artist. This is all that the League desires, where-

after it is up to the artist to say whether he believes the item good or bad when employed in the production of an article of art of enduring type. In other words, the artist is expected to know not only what he is trying to do but toward this end he needs also individual knowledge as to what is the nature, as well as the potentialities, of the mixtures that he makes.

"Do I make myself clear? It involves such a type of case as the following: Shall I buy Paris green from a given manufacturer? The manufacturer has done his part when he merely states that Paris green was employed in his pigment mixture, but the artist must know that the beautiful effects that he will obtain thereby will last scarcely a year. If, therefore, the artist is painting a bit of stage scenery, he can use this prepared paint, but not if he expects the shadowings in a portrait to endure in the family archives.

"The laboratory analyses of pigments, oils, varnishes, prepared paints and other materials entering into the production of the fine arts, have been for one purpose only—to guarantee the painter-user thereof of the truth of the statement issued by the manufacturer as to the content offered the artist. The manufacturer, so far as the League is concerned, can try to sell the public ditch water, but he must say so; and we of the League must thereafter be able to say whether or not the manufacturer lied.

"If you can, please keep on file this outline of the principles followed by the American Artists Professional League through its Committee on Technique. I have written them out so many times, that at seventy, which I am, I may not live long enough to repeat them if such a question as you propose in your letter, again comes up."

You will note that the letter contains good advice to the artist, also, for the maker of pictures must have integrity as well as the manufacturer of the colors.

Color Standards

Mention of color brings up another matter that engages the attention of the National Executive Committee. As a member, we send delegates to the convention of the Inter Society Color Council. This year your editor, who is also the Second Vice President of the A.A.P.L., is the chairman of the delegation once again. The Inter Society Color Council is a large organization made up of 21 national organizations

interested in the color field and what a field it is!

But color to this Council is serious business and has almost bewildering ramifications in the scientific, technical and manufacturing fields. We will take up some phases of the Council work in another issue. In February the convention will meet in Washington, D. C., to help the National Bureau of Standards celebrate its 50th anniversary of service in setting standards including those for color.

Some artists' colors are poisonous, as we well know. They are not good to eat. But how would a young school child know that? Who will see to it that the colors in school crayons and paints are non-poisonous? The National Bureau of Standards.

Art Week in Warren, O.

Speaking of schools here is an echo of Art Week School Activities and its help to the young: The letter is from Leslie F. Cooper, secretary of the Trumbull Art Club, Warren, Ohio:

"I would like at this time to give you a brief report of how our club celebrated American Art Week, and also, to send you some clippings which appeared in our daily newspaper.

"Our club conducted a contest for the junior and senior high school students of Warren. Awards of \$5.00 were given for the best picture from the senior high school, and also each of the three junior high schools.

"Paul Travis of the Cleveland Art Institute was guest speaker at our meeting on November 2. The meeting was open to the public with no admission fee. Sixty-two members and guests

attended the meeting. Two of the students winning prizes in the contest which we conducted were present to receive their awards.

"The club obtained window space in various stores throughout Warren to display the work of the members. With the pictures which were on display, were the cards which you sent to me advertising American Art Week."

—JOHN SCOTT WILLIAMS.

Dungan, Art Critic

Hubert Leo Dungan, art critic and former news editor of the Oakland (Calif.) Tribune, died on November 27 in Berkeley. He was 71.

Dungan was a newspaperman in the San Francisco Bay area for nearly 50 years. He went to the Oakland Tribune in 1919 and retired as news editor in 1946, continuing to serve as art editor until his death.

A Specialized Collection: Wax Miniatures

Wax miniature portraits from the 16th to mid-19th centuries assembled by the late Detroit physician, Dr. David Levy, to form one of the most outstanding collections of its type in this country, are currently on view this month at the Detroit Institute of Arts.

Representing most of the great sculptors in wax miniatures—Haverani, Dupre, Donner, Rowe, Percy, Tassie—the 200 miniatures show the development of this art in Europe, and include examples from many famed collections. The group illustrates, according to Paul L. Grigaut of the Institute staff, "an excellent example of what a specialized collection should be—catholic in taste, comprehensive and beautiful."

Helen Sahler Dies

Helen Sahler, sculptor, painter and former secretary of the National Association of Women Painters and Sculptors, died in New York City on December 3.

Chiefly known for her medallions, reliefs and sculptured heads, Miss Sahler's painters include those of Marshal Viscount Montgomery and Norman Thomas. Her work is represented in various museums, churches, hospitals and universities in the United States. In 1945 she was awarded the Proctor Prize for Portraiture by the National Academy.

Jack Gage Stark

Jack Gage Stark, American painter, died in Santa Barbara December 2, after a long illness. He was 68. Born in Missouri, Stark went to Paris in 1900 to study art, remaining there until World War I. He had resided in Santa Barbara for many years. His work is represented in the collection of contemporary American painting assembled by Encyclopaedia Britannica.

Edward T. Hurley Dies

Edward T. Hurley, Cincinnati etcher and artist for the Rookwood Pottery, died November 29 in that city. He was 81. A pupil of Frank Duveneck, Hurley won many honors for his graphic work, including the Gold Medal at the 1904 St. Louis Exposition. He is represented in numerous museum collections here and abroad. He was a member of the National Academy of Design and of the Society of American Etchers.

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CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.
Inst. of Hist. & Art To Dec. 31: Albany Artists Group.

AKRON, OHIO
Art Institute To Dec. 31: Paintings from Haiti.

ATLANTA, GA.
High Museum To Jan. 7: Art Schools U.S.A.; Three Modern Styles.

BALTIMORE, MD.
Museum of Art Dec.: Rouault Graphics; Designs in Textiles.

BOSTON, MASS.
Brown Gallery Dec.: Contemporary American Painting.

BLOOMFIELD HILLS, MICH.
Cranbrook Academy To Dec. 28: Societe Anonyme Collection.

BUFFALO, N. Y.
Albright Art Gallery To Dec. 31: Buffalo Society of Artists.

CHICAGO, ILL.
Art Institute To Jan. 18: Masterpieces of Art from Vienna; From Dec. 18: Ballet Prints & Drawings; From Dec. 20: Torii Kiyonaga.

CLEVELAND, OHIO
Museum of Art To Jan. 14: San Francisco Bay Region Architecture.

COLORADO SPRINGS, COLO.
Fine Arts Center To Dec. 28: Edward Munch; Local Photographers.

DALLAS, TEXAS
Museum of Fine Arts To Dec. 31: Pre-Columbian Art; Mestizo Drawings.

DENVER, COLO.
Art Museum To Feb. 11: Art of the Middle Ages.

DETROIT, MICH.
Circle Gallery Dec.: Christmas Group Exhibition.

HARTFORD, CONN.
Wadsworth Atheneum To Jan. 14: Life in 17th Century Holland.

HONOLULU, HAWAII
Academy of Arts To Dec. 31: Religious Prints.

HOUSTON, TEXAS
Contemporary Arts Ass'n To Dec. 30: Christian Berard.

INDIANAPOLIS, IND.
Herron Art Institute To Dec. 24: Holbein & His Contemporaries.

KANSAS CITY, MO.
Nelson Gallery Dec.: Rouault Prints; Kansas Painters.

LOS ANGELES, CALIF.
Cowie Galleries Dec.: Modern American Paintings.

LOS ANGELES, CALIF.
Eather's Alley Gallery Dec.: Contemporary American Paintings.

LOS ANGELES, CALIF.
Foray Gallery To Dec. 31: Art For Giving, Under \$50.

LOS ANGELES, CALIF.
Hatfield Galleries Dec.: Modern French & American Painting.

LOS ANGELES, CALIF.
Frank Perls Gallery To Jan. 3: Christmas Exhibition.

LOS ANGELES, CALIF.
Stendahl Galleries Dec.: Ancient American & Modern French Art.

LOS ANGELES, CALIF.
Taylor Galleries Dec.: Contemporary American Paintings.

LOS ANGELES, CALIF.
Vigevano Galleries Dec.: Modern French & American Paintings.

LOS ANGELES, CALIF.
Frances Webb Galleries Dec.: Contemporary American Paintings.

LOUISVILLE, KY.
Speed Art Museum Dec.: British Children's Art; E'klyn Mus. Print Annual; French Paintings.

MANCHESTER, N. H.
Currier Gallery Dec.: Japanese Prints & Pottery; Paintings from Cave of the 1000 Buddhas.

MINNEAPOLIS, MINN.
Institute of Arts To Dec. 27: Toulouse-Lautrec.

MINNEAPOLIS, MINN.
Walker Art Center To Jan. 21: Useful Gifts, 1950.

MONTREAL, CANADA
Museum of Fine Arts To Dec. 31: Paris, New Painters.

NEWARK, N. J.
Newark Museum Dec.: Life & Culture of Tibet; Xmas Gifts.

NEW ORLEANS, LA.
Delgado Museum To Jan. 11: Contemporary Color Lithography.

OKLAHOMA CITY, OKLA.
Art Center To Dec. 24: Haines, Smith, Hallit; Mixed Techniques—Graphics.

OMAHA, NEBR.
Joslyn Art Museum To Dec. 28: Hermann Becker, Sculpture.

PHILADELPHIA, PA.
Art Alliance To Dec. 31: Jerome Kaplan; Rico Lebrun; Naughton.

PHILADELPHIA, PA.
DeBaux Gallery Dec.: Jean de Botton.

PHILADELPHIA, PA.
Dubin Gallery Dec.: Modern American Paintings.

PHILADELPHIA, PA.
Penn. Academy To Jan. 7: Contemporary British Paintings; Daniel Rasmussen Retrospective.

PHILADELPHIA, PA.
Print Club To Dec. 27: Philadelphia Printmakers.

PITTSBURGH, PA.
Woodmere Gallery To Dec. 24: Cusumano; P. W. Smith; Da Vinci Alliance.

PITTSBURGH, PA.
Carnegie Institute To Dec. 21: 1950 International; To Dec. 31: Current American Prints.

PORTLAND, ORE.
Art Museum To Jan. 1: The Christmas Story; Tobey, Graves, Callahan.

RICHMOND, VA.
Virginia Museum To Jan. 7: Home & the Machine.

ROCKLAND, ME.
Farnsworth Museum To Dec. 31: Heintzelman, Etchings; Marcel Jean.

ST. LOUIS, MO.
City Art Museum To Jan. 15: Audubon Centennial Celebration.

SAN ANTONIO, TEXAS
Witte Museum To Jan. 2: Archipenko; Bernard Leach Ceramics.

SAN FRANCISCO, CALIF.
Gump Gallery To Dec. 24: Dinti Nodak.

SAN FRANCISCO, CALIF.
Labaud Gallery To Dec. 21: John Berry, Harvey Pell; Crotty, Sculpture.

SEATTLE, WASH.
Henry Gallery Dec.: Contemporary Religious Paintings.

SPRINGFIELD, MASS.
Art Museum To Jan. 1: Kazuma Oda, Prints.

TOLEDO, OHIO
Museum of Art Dec.: Miriam Silverman; Design in Use.

UTICA, N. Y.
Munson-Williams-Proctor Inst. Dec.: Karl Zerbe; Edward Hopper.

WASHINGTON, D. C.
Georgetown Library To Dec. 30: Henriette Lauterman.

WASHINGTON, D. C.
Library of Congress Dec.: Indiana Territory Sesquicentennial.

WASHINGTON, D. C.
National Gallery From Dec. 17: Volland, the Connoisseur.

WASHINGTON, D. C.
Phillips Gallery To Jan. 16: John Piper.

WASHINGTON, D. C.
Smithsonian Institution To Jan. 1: Hutton, Kumm; To Dec. 28: Washington Watercolor Club.

WILMINGTON, DEL.
Art Center To Dec. 31: 37th Annual Delaware Show.

NEW YORK CITY

ACA (63E57) To Dec. 30: Lena Gurr.

Albatross (22E66) Dec.: Christmas Group Show.

Allison (32E57) To Dec. 31: George Bellows Lithographs.

American Academy (W'way at 155) To Jan. 15: Works of Candidates for Grants in Art.

American British (122E55) To Jan. 13: "A Century of the American Railroad."

American Youth Hostels (344W36) To Dec. 31: Small Paintings.

Argent (42W57) To Jan. 6: N.A.W.A. Watercolors.

Artists (851 Lex. at 64) To Dec. 31: Cesare Sica.

A.S.L. (121W57) Dec.: Work by Young Artists—Nothing Over \$100.

AAA (711 5th at 55) Dec. 18-Jan. 6: Gene Grant.

Babcock (38E57) To Dec. 30: Small Paintings by 19th & 20th Century American Artists.

Barbizon-Little (63 & Lex.) Dec.: Vyage Edward Soderberg.

Barzansky (604 Mad. at 61) To Dec. 30: Annual Christmas Show.

Binet (67E57) To Jan. 15: American Color Etchings.

Brooklyn Museum (E'Pkwy) To Jan. 7: American Woodcuts.

Bodley (26E55) To Jan. 6: Paintings & Prints of the Ballet.

Buchholz (32E57) To Jan. 6: The Heritage of Rodin.

Burluk (119W57) To Dec. 30: Christmas Group Show.

Carre (712 5th at 56) To Dec. 30: Modern Paintings to Live With.

Carstairs (11E57) Dec.: Salvatore Dali.

Chas. Fourth (51 Chas.) To Dec. 30: Paintings Under \$50.

Contemporary Arts (106E57) To Dec. 26: Christmas Show.

Peter Cooper (313W53) Dec. 16-Jan. 8: Joe Battaglia.

Cooper Union (Cooper Sq.) To Jan. 13: Leather in the Decorative Arts.

Creative (18E57) To Dec. 23: Anthony Terenzio; Dec. 25-Jan. 6: Ronnie Lion.

Delius (18E64) To Dec. 23: Wm. Beecher, Gerard, Johannes Schiefer.

Downtown (32E51) To Dec. 30: Christmas Group Exhibition.

Durlacher (11E57) To Dec. 30: Old Master Drawings.

Egan (63E57) To Jan. 13: Joseph Cornell.

Eastman (161W57) To Jan. 6: Emily Love Award Xmas Exhibition.

Eight Street (33W8) To Dec. 30: Christmas Sale.

Feigl (601 Mad. at 58) To Dec. 31: American & European Expressionists.

Ferargil (63E57) To Dec. 27: Maxwell Mays; Ingrid Sasson; From Dec. 29: Lucius Crouvel.

Friedman (20E49) Dec.: Professor Wong Suiling.

Gal. St. Etienne (46W57) Dec.: European Painting.

Ganso (12E57) To Jan. 3: Christmas Surprise Show.

Graham (514 Mad.) To Dec. 31: Flower Paintings.

Grand Central (15 Vand.) To Dec. 23: Terence R. Duren; Christmas Suggestions.

Grand Central Moderns (130E56) To Dec. 30: Christmas Carnival.

Hacker (24W58) To Dec. 30: Americans in Paris.

Hewitt (18E69) Dec. 19-Jan. 6: Jared French, Drawings.

Jacob Hirsch (30W54) Dec.: Antiquities & Numismatics.

Hudson Guild (436W27) To Dec. 23: Chelsea Art Show.

Hugo (26E55) To Dec. 31: Max Ernst; Dec. 20-Jan. 15: John Hugo.

Janis (15E57) To Dec. 31: Les Fauves.

Jewish Museum (1109 5th at 92) To Jan. 2: Meichel Pressman.

Kennedy (785 5th at 57) To Dec. 30: 19th Century American Painting: "Indoor Pastimes & Outdoor Sports." Prints.

Kleemann (65E57) To Dec. 30: French Prints & Paintings.

Knoedler (14E57) To Dec. 23: Monticci Intarsia; To Dec. 31: Prints of 6 Centuries.

Kootz (600 Mad. at 58) To Dec. 30: 15 Unknowns.

Kraushaar (32E57) To Dec. 30: Dean Fausett.

Laurel (108E57) To Dec. 30: Milton Avery Monotypes.

Lenox (847 Lex. at 64) To Dec. 30: Modern American Paintings.

Levitt (559 Mad. at 58) To Dec. 30: 1940-50 Anniversary Show.

C. T. Loo (41E57) Dec.: Liquidation Sale of Chinese Art.

Macbeth (11E57) To Dec. 30: Watercolor Group Show.

Matise (41E57) To Dec. 30: Giacometti.

Metropolitan Museum To Feb. 25: American Painting Today—1950; Dec.: Goya Prints & Drawings; World of Silk; Sculpture in Bronze;

Chessmen from the Pfeiffer Gift, Midtown (605 Mad. at 57) To Dec. 30: Fred Nagler.

Milch (55E57) To Dec. 23: Frank di Gioia; To Dec. 30: Honoring Philadelphia Museum.

Modreal (6 5th at 8) Dec.: Reproductions of Modern Paintings.

Morgan Library (33E36) To Feb. 17: Gilbert & Sullivan Show.

Museum of the City of N. Y. (5th & 104) To Feb. 29: Charles Dana Gibson's New York.

Museum of Modern Art (11W53) To Jan. 7: Chaim Soutine; British Color Lithographs; Children's Holiday Carnival; To Jan. 14: New Talent—Bunce, Johnston, Mundt; To Jan. 28: 1950 Good Design.

Museum Nat. Hist. (C.P.W. & 70) To Jan. 29: Eliafson Photos.

Museum Non-Obj. Painting (1071 5th at 87) Dec.: Group Exhibition.

Tibor de Nagy (206E53) To Jan. 12: Constantine Nivola, Sculpture.

National Academy (1083 5th at 89) To Dec. 20: Amateur Competition.

New Age (138W15) Dec.: Art To Live With.

New Art Circle (41E57) To Dec. 30: Carl Holtz.

New Gallery (63W44) To Dec. 30: Christmas Group Show.

Newhouse (15E57) Dec.: Old Masters.

Newton (11E57) To Dec. 24: John Shays, Waxcolors.

N. Y. Circ. Lib. of Pigs. (640 Mad. at 60) Dec.: Contemporary American & European Painters.

N. Y. Hist. Soc. (170 C.P.W. at 77) To Jan. 14: Balknap Bequest; Dec.: The Erie Canal; In 1850; Early American Toys.

N. Y. Phoenix School of Design (160 Lex. at 30) To Jan. 2: Alumni Exhibition.

N. Y. Public Library (5th & 42) To Feb. 15: George Biddle, Lithographs.

Niveau (63E57) To Dec. 30: "Paintings I Love."

Parsons (15E57) To Jan. 6: Hedda Sterne; Forrest Bess.

Passadoit (121E57) To Dec. 30: Christmas Group Show.

Pen & Brush (16E10) To Dec. 31: Black & White Show.

Peridot (6E12) To Dec. 23: Christmas Group Show.

Peris (32E58) To Dec. 30: "For the Young Collector."

Perspectives (34E51) To Dec. 30: Christmas Group Show.

Penthouse (15W55) To Dec. 20: Victor Laka.

Pinacotheca (40E68) To Dec. 30: Russell, Wright, Bruce.

Portraits (460 Park at 57) Dec.: American Portraits.

Regional Arts (139E46) To Dec. 30: Christmas Exhibition.

Rehn (683 5th at 53) To Dec. 29: Group Exhibition.

Riverside Museum (310 Riv. Dr. at 103) To Dec. 23: Creative Art Associates; To Jan. 31: Nicholas Roerich.

Roerich Academy (319W107) To Jan. 5: Warren Teizera.

RoKo (51 Greenwich) To Jan. 4: Martin Nelson.

Rosenberg (18E57) To Dec. 30: Avery, Knaths, Rattner, Weber.

Salmagundi Club (47 5th at 12) To Dec. 23: John Wells James.

Salpeter (36W56) To Dec. 30: Christmas Group Show.

Scalamandre Museum (20W55) To Jan. 31: Chinese Silks of the Manchu Dynasty & Their Influence.

B. Schaefer (32E57) To Dec. 23: Fred Farr, Sculpture; Dorothy Farr.

Schaeffer (52E58) Dec.: Old Masters.

Schultheis (15 Maiden Lane) Dec.: Old Masters.

Segy (708 Lex. at 57) Dec.: African Sculpture & Cubism.

Serigraph (38W57) To Jan. 8: Serigraphs for Christmas.

E. & A. Silberman (32E57) Dec.: Old Masters.

Van Diemen-Lillienfeld (21E57) Dec.: Group Exhibition.

Van Loen (46E9) To Dec. 30: Christmas Group Show.

Viviano (42E57) To Dec. 30: Pictures & Sculpture Under \$300.

M. Walker (117E57) To Dec. 20: Michael James.

Wellons (43E50) To Dec. 30: Christmas Group Show.

Weyhe (704 Lex. at 61) Dec. 26-Jan. 23: Kit Barker.

Whitney Museum (10W8) To Dec. 31: Contemporary American Painting.

Willard (32E57) To Dec. 30: Mark Tobey.

Wittenborn (38E57) To Dec. 31: Graphics by Modern Artists.

Howard Young (1E57) Dec.: Old Masters.

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